

ANCIENT CHINESE ART TREASURES

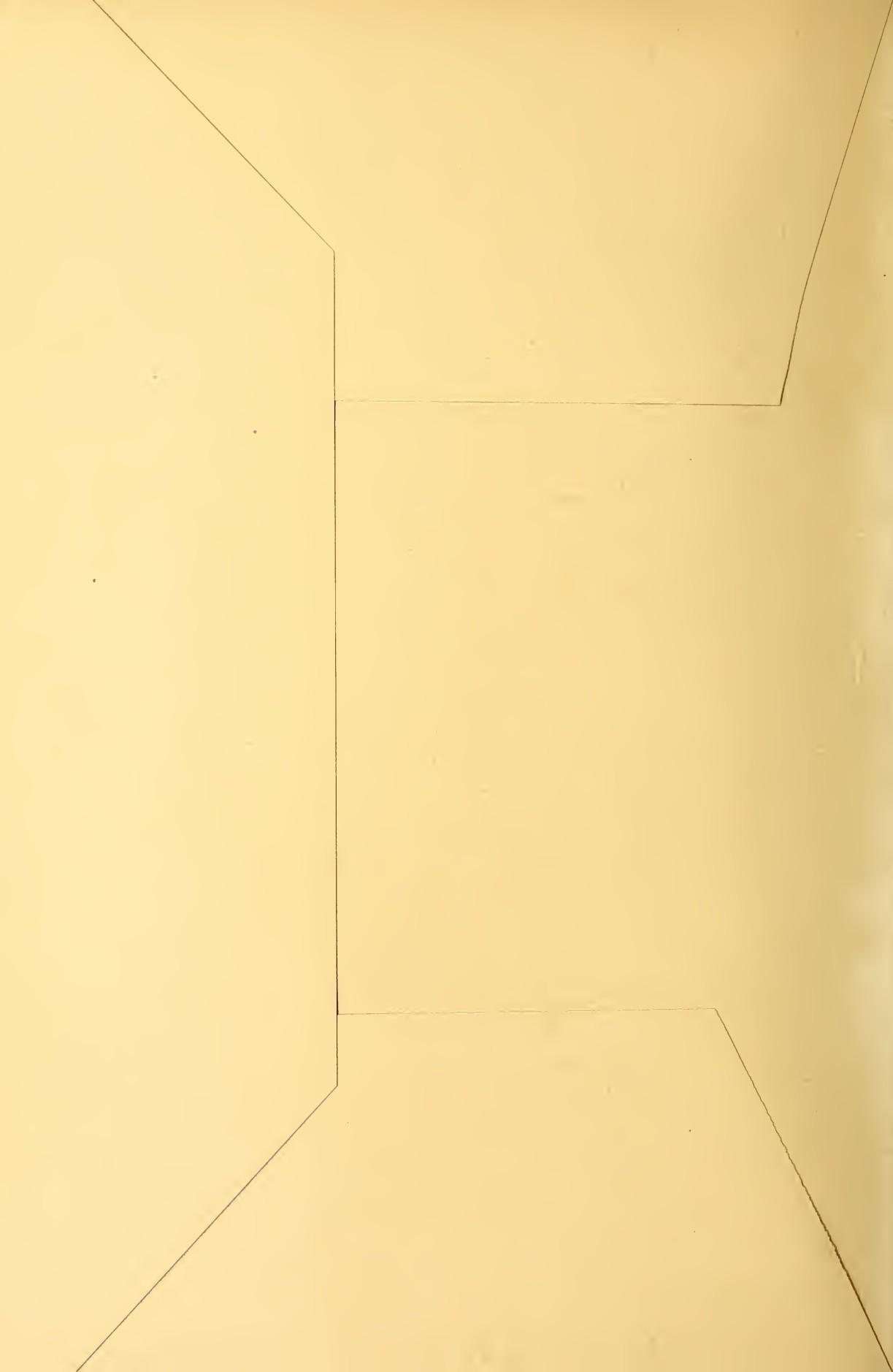
PROPERTY OF THE JAPANESE CONNOISSEUR AND EXPERT

MR. KANO OSHIMA

AMERICAN ART GALLERIES

MADISON SQUARE SOUTH
NEW YORK

1918



SMITHSONIAN
IN
SMITHSONIAN
INSTITUTION
3110.

ON FREE PUBLIC VIEW
9 A.M. UNTIL 6 P.M.
AT THE AMERICAN ART GALLERIES
MADISON SQUARE SOUTH, NEW YORK
FROM THURSDAY, JANUARY 31st, 1918
UNTIL THE DATE OF SALE, INCLUSIVE

AN IMPORTANT COLLECTION OF
ANTIQUE
CHINESE ART TREASURES

PROPERTY OF
MR. KANO OSHIMA

TO BE SOLD AT UNRESTRICTED PUBLIC SALE

ON THURSDAY, FRIDAY AND SATURDAY AFTERNOONS
FEBRUARY 7TH, 8TH AND 9TH, 1918

AT THE AMERICAN ART GALLERIES
BEGINNING EACH AFTERNOON AT 2.30 O'CLOCK

ILLUSTRATED CATALOGUE
OF
AN IMPORTANT COLLECTION OF
ANCIENT
CHINESE ART TREASURES
COMPRISING
DIRECT IMPORTATIONS AND RARE SPECIMENS
FROM THE J. PIERPONT MORGAN
AND OTHER
FAMOUS PRIVATE COLLECTIONS
BEING THE PROPERTY OF THE JAPANESE CONNOISSEUR
AND EXPERT
MR. KANO OSHIMA

TO BE SOLD AT UNRESTRICTED PUBLIC SALE
AT THE AMERICAN ART GALLERIES
ON THE AFTERNOONS HEREIN STATED

THE SALE WILL BE CONDUCTED BY
MR. THOMAS E. KIRBY
AND HIS ASSISTANT, MR. OTTO BERNET, OF THE
AMERICAN ART ASSOCIATION, MANAGERS
MADISON SQUARE SOUTH, NEW YORK

1918



THE AMERICAN ART ASSOCIATION
DESIGNS ITS CATALOGUES AND DIRECTS
ALL DETAILS OF ILLUSTRATION
TEXT AND TYPOGRAPHY

CONDITIONS OF SALE

1. **Any bid** which is merely a nominal or fractional advance may be rejected by the auctioneer, if, in his judgment, such bid would be likely to affect the sale injuriously.

2. **The highest bidder** shall be the buyer, and if any dispute arise between two or more bidders, the auctioneer shall either decide the same or put up for re-sale the lot so in dispute.

3. **Payment** shall be made of all or such part of the purchase money as may be required, and the names and addresses of the purchasers shall be given immediately on the sale of every lot, in default of which the lot so purchased shall be immediately put up again and re-sold.

Payment of that part of the purchase money not made at the time of sale shall be made within ten days thereafter, in default of which the undersigned may either continue to hold the lots at the risk of the purchaser and take such action as may be necessary for the enforcement of the sale, or may at public or private sale, and without other than this notice, re-sell the lots for the benefit of such purchaser, and the deficiency (if any) arising from such re-sale shall be a charge against such purchaser.

4. **Delivery** of any purchase will be made only upon payment of the total amount due for all purchases at the sale.

Deliveries will be made on sales days between the hours of 9 A. M. and 1 P. M., and on other days—except holidays—between the hours of 9 A. M. and 5 P. M.

Delivery of any purchase will be made only at the American Art Galleries, or other place of sale, as the case may be, and only on presenting the bill of purchase.

Delivery may be made, at the discretion of the Association, of any purchase during the session of the sale at which it was sold.

5. **Shipping**, boxing or wrapping of purchases is a business in which the Association is in no wise engaged, and will not be performed by the Association for purchasers. The Association will, however, afford to purchasers every facility for employing at current and reasonable rates carriers and packers; doing so, however, without any assumption of responsibility on its part for the acts and charges of the parties engaged for such service.

6. **Storage** of any purchase shall be at the sole risk of the purchaser. Title passes upon the fall of the auctioneer's hammer, and thereafter, while the Association will exercise due caution in caring for and delivering such purchase, it will not hold itself responsible if such purchase be lost, stolen, damaged or destroyed.

Storage charges will be made upon all purchases not removed within ten days from the date of the sale thereof.

7. **Guarantee** is not made either by the owner or the Association of the correctness of the description, genuineness or authenticity of any lot, and no sale will be set aside on account of any incorrectness, error of cataloguing, or any imperfection not noted. Every lot is on public exhibition one or more days prior to its sale, after which it is sold "as is" and without recourse.

The Association exercises great care to catalogue every lot correctly, and will give consideration to the opinion of any trustworthy expert to the effect that any lot has been incorrectly catalogued, and, in its judgment, may either sell the lot as catalogued or make mention of the opinion of such expert, who thereby would become responsible for such damage as might result were his opinion without proper foundation.

AMERICAN ART ASSOCIATION,
American Art Galleries,
Madison Square South.

CATALOGUE

THE AMERICAN ART ASSOCIATION
MANAGERS
SALE AT THE AMERICAN ART GALLERIES
KANO OSHIMA COLLECTION
Afternoons of Thursday, Friday and Saturday
February 7, 8 and 9, 1918

To save time and to prevent mistakes each Purchaser will oblige the Managers by filling in this slip and handing it to the Record Clerk or Sales Attendant on making the first purchase.

Purchaser's Name _____

Address in Full _____

Amount of Deposit _____

FIRST AFTERNOON'S SALE
THURSDAY, FEBRUARY 7, 1918
AT THE AMERICAN ART GALLERIES

BEGINNING AT 2.30 O'CLOCK

Catalogue Nos. 1 to 201, inclusive

JADE AND PORCELAIN SNUFF BOTTLES

1—MINIATURE SNUFF JAR (*Yung Chêng*)

Blue and white. Inverted pear shape; penciled with seven horses in a landscape, in light and dark blue.

2—PORCELAIN SNUFF BOTTLE (*Ch'ien-lung*)

Spherical jar form, flattened. On both faces foliate medallions reserved in white and outlined in relief, in a pale pistache ground of spinose stippling, the medallions carrying floral ornamentation in low relief in green and pink; borders in relief and incised.

3—AQUAMARINE SNUFF BOTTLE

Carved as the fruit of the Buddha's-hand citron, and brilliantly polished. Deep clear green, with lighter clouding in one section.

4—MINIATURE SNUFF JAR (*Yung Chêng*)

Blue and white. Cylindrical; penciled with figures on a terrace, in two shades of blue, on a cream-white ground crackled in *café-au-lait*.

First Afternoon

5—LAPIS-LAZULI SNUFF BOTTLE

Tapering flask-shape, with dome cover in same material; delicate foot. Lapis-lazuli of rich and glowing blue with much white mottling and bright polish.

6—PORCELAIN SNUFF BOTTLE (*Ch'ien-lung*)

Pear shape. Decorated with figures in relief, in gardens, in polychrome on a white ground.

7—AGATE SNUFF BOTTLE

Mottled carnelian agate, brightly polished, carved in pomegranate motive, with leaves and stems in relief.

8—MINIATURE SNUFF JAR (*Yung Chêng*)

Blue and white. Cylindrical; decoration, "monkeyshines" under a pine tree, in variously toned sapphire-blue.

9—PORCELAIN SNUFF BOTTLE (*Ch'ien-lung*)

Flattened inverted pear shape with expanding lip and short foot. On a ground of incised and overlapping waves glazed in white, figures of immortals standing on clouds, and other figures on rocks, in a boat and in the water, are modeled in relief and decorated in polychrome.

10—HAIR CRYSTAL SNUFF BOTTLE

Flattened flask shape with slight taper, and rounded foot. Brilliantly polished crystal, with the black hair markings suggesting a growth of reeds above a shallow pond.

11—AGATE SNUFF BOTTLE

Ovoid-jar shape, slightly compressed, with small flat foot. Cloudy brownish-gray translucent agate, carved on one face with flying bats, and on the other with a squirrel among the grapes, which appear in low relief in a layer of varying brown.

First Afternoon

12—MINIATURE SNUFF JAR (*Yung Chêng*)

Blue and white. Cylindrical; decoration, many storks, with pine trees and fungus, in sapphire-blue on a ground of soft white. Four-character mark of the reign.

13—PORCELAIN SNUFF BOTTLE

Figure of a Fu dog, upright on haunches, with cub and brocade ball at her feet. Glazed in brown with darker pencilings on the pelt, deep blue, green, pink and red.

14—ROCK CRYSTAL SNUFF BOTTLE

Flattened flask shape; clear crystal with brilliant polish; *fei-ts'ui* stopper.

15—BLUE AND WHITE SNUFF BOTTLE (*Yung Chêng*)

Cylindrical, with sapphire-blue decoration of kylins on scrolled clouds.

16—PORCELAIN SNUFF BOTTLE (*Ch'ien-lung*)

Globular-jar form, flattened, with short expanding lip and foot. Pistache-green glaze covering an incised swastika lattice ground, with *ju-i*, key-fret and petal borders in relief, the lattice ground supporting emblematic decorations in relief in delicate colors.

17—AGATE SNUFF BOTTLE

Red agate with white veining, carved as a melon-shaped fruit, with an enclosing stem and leaves of the vine, and a butterfly that has alighted on one side, in relief. Bright polish.

18—AMBER SNUFF BOTTLE

Flattened flask shape with tapering neck. Light yellow clouded amber carved in bas-relief on one face with a spotted stag under a pine tree, and on the other with a blossoming plum tree, rocks and the sacred fungus.

First Afternoon

19—HAIR CRYSTAL SNUFF BOTTLE

Flask shape, with bold foot and metal stopper. One face carved with a wild prunus tree in blossom, in delicate relief.

20—BLUE AND WHITE SNUFF BOTTLE (*Yung Chêng*)

Cylindrical. Delicately penciled landscape and figure scene in dark sapphire and a light wash blue, on a luminous cream-white ground.

21—ROCK CRYSTAL SNUFF BOTTLE

Flattened flask shape slightly tapering, with low straight foot. Brilliant polish.

22—PORCELAIN SNUFF BOTTLE (*Ch'ien-lung*)

Flattened ovoid form with expanding lip and low molded foot. Decoration, phœnix and dragon in relief on a reticulate ground, between *ju-i* borders finely modeled, the whole in a monochrome glaze of rich white.

Height, 3 inches.

23—BLUE AND WHITE SNUFF BOTTLE (*Yung Chêng*)

Slender cylindrical form, with an imperial dragon among clouds above waves, in brilliant sapphire-blue on a rich cream-white ground with *café-au-lait* crackle.

Height, 3½ inches.

24—JADE SNUFF BOTTLE

Compressed ovoidal jar shape with flattened shoulder, lightly expanding lip and small flat foot. Pure translucent white jade with a soft and bright polish, and *fei-ts'ui* jade stopper.

25—FEI-TS'UI JADE SNUFF BOTTLE

Flattened flask shape with finely cut foot; white with expansive markings of rich emerald-green, and brilliant polish; pink tourmaline stopper.

First Afternoon

26—BLUE AND WHITE SNUFF BOTTLE (*Yung Chêng*)

Cylindrical; brilliant ceremonial decoration of figures mounted and afoot, in dark and pale sapphire-blue on a creamy ground with *café-au-lait* crackle.

Height, 3 inches.

27—AGATE SNUFF BOTTLE

Flask shape; vaporish agate, enclosing dense clouds of rich, dark seal brown, the whole brightly polished.

28—ROCK CRYSTAL SNUFF BOTTLE

Flask form on a beveled foot; both broad faces and narrow sides carved with panels in low relief and unadorned, those on the broad faces quadrilateral and those of the sides oval. Soft, bright polish.

29—PORCELAIN SNUFF BOTTLE (*Ch'ien-lung*)

Oviform, with molded lip and low foot. Brilliant deep purplish-blue glaze throughout, over a relief decoration of the dragon and phœnix posed upon cloud scrolls, which themselves are in relief on a deeply recessed ground.

Height, 3 inches.

30—BLUE AND WHITE SNUFF BOTTLE (*Yung Chêng*)

Cylindrical; decoration, a tiger among jungle grasses and a five-clawed dragon among clouds, glaring at each other, in dark blue on a rich cream-white ground crackled in *café-au-lait*.

From the collection of the late Brayton Ives, New York, 1915.

31—AGATE SNUFF BOTTLE

Bulbous flask shape with low rounded foot. Translucent agate of a soft, sugary brown, brilliantly polished; on the obverse, a monkey riding a galloping horse, carved in relief in an overlying layer of bright yellow-brown.

First Afternoon

32—JADE SNUFF BOTTLE

Flask shape; carved of translucent white jade, which on one face is rounded, the opposite face being abruptly flattened and delicately mottled in the warm hues of ferrous corrosion. The whole brilliantly polished.

33—PORCELAIN SNUFF BOTTLE (*Ch'ien-lung*)

Flattened ovoidal jar shape, with two lion-head and ring shoulder handles in relief. Brilliant turquoise glaze, *truité*, with splashes of deep lapis-blue, *aubergine*-brown and rich yellow on one face.

34—BLUE AND WHITE SNUFF BOTTLE (*Yung Chêng*)

Cylindrical. Sapphire-blue decoration of martial figures borne over the sea and others watching them on shore, on a cream-white ground with a delicate *café-au-lait* crackle.

35—AGATE SNUFF BOTTLE

Red agate with white veining, carved in the form of a double-gourd, embraced by stems and leaves in relief; pearl stopper.

36—JADE SNUFF BOTTLE

Ovoid-jar shape, with flattened faces and low foot. The bottle proper in white jade; on the obverse, a spotted stag under a pine tree, and a flying bat, are carved in an adjacent layer of carnelian agate, in relief. Metal-mounted *fei-ts'ui* jade stopper.

37—ROCK CRYSTAL SNUFF BOTTLE

Small flask shape; brightly polished. *Fei-ts'ui* jade stopper.

38—BLUE AND WHITE SNUFF BOTTLE (*Ch'ien-lung*)

Bottle-form; decorated in two tones of brilliant sapphire-blue with boys at traditional festival games, some of them with ponies, on a cream-white ground.

Height, 3 inches.

First Afternoon

39—SMOKY QUARTZ SNUFF BOTTLE

Flattened flask shape. Transparent; a rich, clear and deep soft brown, with a mirror surface, the interior grayish. Pink tourmaline stopper.

40—FEI-TS'UI JADE SNUFF BOTTLE

Ovoid-jar shape, slightly compressed, with small flat foot. Brilliantly polished *fei-ts'ui* jade of beautiful tone, carved in delicate relief with pine and bamboo trees and shrubbery. Silver-mounted stopper.

41—QUARTZ SNUFF BOTTLE

Ovoidal jar-shape, compressed. Colorless quartz, carved on the reverse with pine and willow overshadowing a pavilion, in delicate relief, and on the obverse with a sage seated under a pine tree carved in bold relief in an adjacent aquamarine layer.

42—BLUE AND WHITE SNUFF BOTTLE (*Yung Chêng*)

Cylindrical; creamy-white ground with faint *café-au-lait* crackle, penciled in two tones of blue with kylins and Fus on clouds and brocaded spheres.

43—AGATE SNUFF BOTTLE

Carnelian agate with grayish-white veins and patches, fashioned as an egg-plant, with vine-leaves and stems and a three-legged toad carved in relief about the surface. Soft, bright polish. Baroque pearl stopper.

44—GLASS SNUFF BOTTLE

Rounded flask shape. Decorated in interior painting in soft and brilliant colors, with fishes and other forms of active under-water life swimming among delicate aquatic grasses.

First Afternoon

45—AMBER SNUFF BOTTLE

Flask shape. Yellow amber with a pale golden translucence, and a relief decoration carved on all surfaces, representing lions and flowers.

46—PORCELAIN SNUFF BOTTLE (*Ch'ien-lung*)

Flattened globular-jar form with spreading lip and broad foot, the whole surface showing a reticulated ground deeply pierced, on which nine Fu-lions modeled in bold relief, with coats and tails boldly incised, appear in dispute over the guardianship of several of the filleted brocaded balls. Rich creamy-white glaze.

47—BLUE AND WHITE SNUFF BOTTLE (*Yung Chêng*)

Cylindrical; decorated with boys at play, in dark and light blue on a cream-white ground with *café-au-lait* crackle.

48—ROCK CRYSTAL SNUFF BOTTLE

Flask shape with broad foot. Clear transparent crystal brilliantly polished.

49—AGATE SNUFF BOTTLE

Rounded flask shape. Brilliant, delicately veined translucent agate of soft grayish tone, with a decoration of a phœnix standing on a bamboo trunk carved in relief in an adjacent layer of dense yellow agate on one face.

50—AGATE SNUFF BOTTLE

Ovoidal flask shape with low foot, and primitive animalistic mask-and-ring handles carved in low relief. Opaque red agate with bright polish.

51—PORCELAIN SNUFF BOTTLE (*Ch'ien-lung*)

Flattened inverted pear shape with expanding lip and short foot. Relief decoration of numerous figures on clouds and in boats, in blue, green, pink and gold, over a heaving sea in creamy white.

52—AGATE SNUFF BOTTLE

Flask shape; grayish and brown agate, thickly marked by dense mottlings of deep, dark moss-green. Sides carved in relief with lion-head and ring handles.

53—AMBER SNUFF BOTTLE

Broad flask shape with low foot. Semi-transparent rich brown amber with golden lights, carved in delicate relief with the somnolent and bibulous poet Li Tai-peh reclining against his wine jar, a stork flying overhead, and on the opposite face with a figure carrying peaches of longevity.

54—BLUE AND WHITE SNUFF BOTTLE (*Yung Chêng*)

Cylindrical with retired foot. Brilliant cream-white ground with sporadic crackle in *café-au-lait*, penciled in dark and lighter blue with landscape and figures.

Height, 3 inches.

55—CLOUDED CRYSTAL SNUFF BOTTLE

Flattened flask shape, the brightly polished transparent crystal traversed by a system of minute cloud-like reticulations in fine colorless lines.

56—GLASS SNUFF BOTTLE

Flask shape, with archaic lion-head and ring handles in low relief below the shoulders. Interior painted with landscape and figure subjects in rich colors of low tone.

57—AGATE SNUFF BOTTLE

Flask shape with delicate foot. Soft grayish-brown translucent agate, heavily clouded in banks and nebulae of white. Brilliant surface.

58—BLUE AND WHITE SNUFF BOTTLE (*Yung Chêng*)

With high shoulder, recurring sides and low foot. Landscape and figure decoration, one figure on a performing horse, in dark and light blue, on a cream-white ground with *café-au-lait* crackle.

Height, 3½ inches.

First Afternoon

59—FEI-TS'UI JADE SNUFF BOTTLE

Flattened flask shape with large short neck and bold foot. Pure white, with both faces and one side showing varied cloudings of rich emerald-green under the very brilliant polish. Pink quartz stopper.

60—CRYSTAL SNUFF BOTTLE

Broad flattened flask shape, with two lion-mask and ring handles carved in relief.

61—SMOKY CRYSTAL SNUFF BOTTLE

Elongated flask shape; blackish translucent crystal finely engraved with lotus plants growing in a pond.

62—MINIATURE CARNELIAN VASE WITH COVER

Flattened pear shape with short tapering neck, and dome cover, on a permanent oval base with four *ju-i* feet; two S-scroll handles. On obverse and reverse archaic land dragons carved in low relief. Mottled carnelian agate of rich note, brightly polished.

Height, 3 inches.

63—AGATE SNUFF BOTTLE

Flask shape with well-defined foot. Translucent agate of vaporous gray, brilliantly polished, and marked by areas of the rich and varied browns of dead leaves. Two lion-mask and ring handles in relief.

64—PORCELAIN SNUFF BOTTLE (*Ch'ien-lung*)

Inverted pear shape with spreading lip and straight oval foot. Bold relief decoration of many figures in boats and among clouds, in polychrome and gold on a creamy-white ground of modeled waves.

65—ROCK CRYSTAL SNUFF BOTTLE

Broad and thin flask shape, with conventional lion-head and long ring handles in low relief at the sides. Front carved with trees and summerhouses in sensible relief.

First Afternoon

66—AGATE SNUFF BOTTLE

Flattened flask shape with bold foot. Dense opaque agate of black, brown, gray, vermillion and yellow, with luminous polish.

67—ROCK CRYSTAL SNUFF BOTTLE

Rounded flask shape; carved in delicate relief with animal-mask and ring handles and with bamboo and blossoming plum trees. Bright polish.

68—BLUE AND WHITE SNUFF BOTTLE (*Yung Chêng*)

Cylindrical. Five-clawed dragons emerging from the sea and circling among clouds, in two tones of blue on a cream-white ground with *café-au-lait* crackle.

Height, 3½ inches.

69—JADE SNUFF BOTTLE

Delicately toned light cloudy green jade, with a brilliant, mirror polish, carved in the form of a slightly compressed ovoidal jar with low foot, with two animal-mask and ring handles in light relief.

70—JADE SNUFF BOTTLE

Flask shape, one face rounded, one flattened; translucent jade of soft white, brightly polished, the flat face lightly swept over with russet striations of ferrous staining.

71—QUARTZ SNUFF BOTTLE

Bulbous flask shape with bold foot; heavy, with bright polish.

72—BLUE AND WHITE SNUFF BOTTLE (*K'ang-hsi*)

Bottle shape. Within a pulsating ground of deep, dark cobalt-blue, an imperial dragon appears reserved in white and penciled in light cobalt, among cloud-scrolls similarly executed and flame-scrolls in a pure creamy-white.

Height, 3 inches.

First Afternoon

73—QUARTZ SNUFF BOTTLE

Flask shape; plain and unadorned, in transparent quartz of palest amethystine hue, with brilliant polish.

74—AGATE SNUFF BOTTLE

Rounded flask shape. Translucent agate of vaporous gray, carved on one face with a monkey riding a donkey, and on the other, in a dense layer of dark brown agate in relief, a bushy-tailed quadruped eyeing some birds.

75—AGATE SNUFF BOTTLE

Flask shape. Brownish-gray with masses of white cloudings. Sides carved in low relief with archaic lion-head and long ring handles. Brilliant polish.

76—BLUE AND WHITE SNUFF BOTTLE (*Ch'ien-lung*)

Ovo-cylindrical; decorated with the “Hundred Monkeys at Play,” in varied tones of cobalt-blue on a ground of soft, luminous white.

Height, 3¾ inches.

77—AGATE SNUFF BOTTLE

Bulbous flask shape. Translucent agate of light, liquid brownish-gray, with mirror surface, carved on one side with a figure seated on a lotus seed-pod in delicate relief, and on the opposite face with a figure under a pine tree in bolder relief, this in a layer of dense yellow-brown.

78—MOSS AGATE SNUFF BOTTLE

Flask shape, with animalistic mask-and-ring handles carved in low relief below the shoulder. Grayish translucent agate, with fine markings as of imprisoned mosses in a green almost of malachite quality, and more delicate ramifications of pale greenish-gray.

First Afternoon

79—ROCK CRYSTAL SNUFF BOTTLE

Flask shape with low foot, and iridescent aquamarine-quartz stopper. Transparent crystal with two animal-head and ring handles in low relief; bright polish.

80—AGATE SNUFF BOTTLE

Large flask shape. Translucent agate of grayish foggy tone, with vagrant areas of rich and warm seal brown which on the obverse are skilfully made use of in design, one patch presenting in relief a bird standing on one foot on a rock. Mirror polish.

81—AGATE SNUFF BOTTLE

Flask shape. Brownish-gray agate with dense and also fugitive masses of white cloudings, carved in relief with two primitive Fu-lion head and ring handles. Bright polish.

82—HAIR CRYSTAL SNUFF BOTTLE

Bulbous flask shape with well-defined foot, and *fei-ts'ui* jade stopper. Brilliant surface with mirror properties, and the stopper brightly polished.

JADE AND OTHER HARD STONE OBJECTS

83—AQUAMARINE PENDANT

Carved as a fruit cluster with leaves in relief, and a small animal huddling among them. Light bluish-green with soft polish, and iridescent areas.

84—BLUE AND WHITE ROUGE BOX (*Yung Chêng*)

Ovoidal and circular with dome cover. Finely penciled in sapphire-blue with a four-clawed dragon among cloud scrolls above the sea, on a cream-white ground with delicate *café-au-lait* crackle.

First Afternoon

85—GLASS COUPE (*Ch'ien-lung*)

In irregular, twisted pear shape, lying horizontally and entwined by stem and leaves, with a bat spanning the opening and another bat in relief under the rim. Opaque glass of brilliant surface, light yellow with pinkish flushes.

Length, 3½ inches.

86—MINIATURE AMBER COUPE

Transparent brown amber, the cup lying within rambling branches of a flowering tree, carved in relief, undercut and etched.

87—AMBER PENDANT

Carved as a fruit of the many-fingered Buddha's-hand citron, with stem, leaves and blossoms in relief. Clear brown amber with golden translucence.

From the Borden Collection.

88—AMBER ORNAMENT

Transparent light brown amber with a golden glow, carved as a long and slender leaf with a lizard-dragon crawling the length of it in bold relief.

Length, 4½ inches.

From the Borden Collection.

89—AMBER STATUETTE

Reclining figure of a woman, in yellow-brown opaque clouded amber. Her head is supported on one folded arm, resting on a basket of peaches and grapes.

90—SMALL CARNELIAN COUPE

Carved as a fruit of the Buddha's-hand citron, and brightly polished.

First Afternoon

91—AGATE STATUETTE

Standing figure of a boy, on a leaf, with a carp at his feet and a flower basket in front of him, in pure white agate and carnelian. Basket with a movable bail handle (broken), and a loose ring playing below.

92—AGATE COUPE

Carnelian agate with a rich red-amber translucence and pinkish and opal-white areas, carved as a cupped lotus leaf with a flower in relief outside the lip.

Length, 3½ inches.

93—AGATE VASE WITH COVER

Flattened ovoid form, with sloping shoulder and broad neck with S-scroll handles, on stand with four *ju-i* feet; dome cover. Red agate, carved in relief with trees, buds and birds.

Height, 4 inches.

94—AGATE VASE WITH COVER

Elongated, flattened form, carved in high relief with boys and flowers, a bird and a pomegranate tree; dome cover; on rock base. Rich mottled red agate with bright polish.

Height, 4¼ inches.

95—AGATE VASE

Carnelian and pure white agate, carved as the hollowed stump of an old pine tree around which living branches still cling, meeting at one side peach and prunus trees. A stork reaches up to the peach tree and a horse lies down beside the pine.

96—AGATE VASE

Carved as a hollowed rock, with pine, peach and bamboo trees clinging against it and the sacred fungus at its base, the whole in a block of carnelian, pure white and mottled agate, brilliantly polished.

Height, 3½ inches.

First Afternoon

97—AGATE ORNAMENT

A mass of carnelian rockery, with pierced caverns, and ledges on which figures of a sage, a monkey and a cow are carved in relief; brightly polished. At the back of the cliffs a pine tree is carved in openwork in a brown and greenish matrix. Silver-inlaid carved teakwood stand.

Height, 4½ inches.

98—MALACHITE ORNAMENT

A small mass of malachite in natural formation, suggestive of an aggregation of tufa or of a small porous rock.

99—AGATE ROUGE BOX

Circular and ovoidal, with dome cover, on a bold foot. Carnelian agate with mirror polish, and left unadorned.

100—AMETHYST VASE

Carved as corrugated fruits of a tree in blossom, with branch, leaf and other fruits in relief and undercutting, in a single block of amethyst.

Height, 4 inches.

101—LAPIS-LAZULI VASE

The vase itself carved as a pomegranate, growing on a branch which encircles it in the clear and supports leaves and a smaller pomegranate, and an ambitious toad; the whole in a single block of lapis-lazuli with a soft unctuous polish.

Length, 4¾ inches.

102—MALACHITE ORNAMENT

A mass of malachite, interestingly marked, in its natural state and resembling in form certain fungus growths on trees; one surface brightly and the other softly polished.

Length, 6½ inches.

First Afternoon

103—FEI-TS'UI JADE RING PENDANT

A ring of *fei-ts'ui* jade beautifully marked in rich emerald-green and white, and brightly polished; suspended from a cord strung with a coral bead and seed pearls.

104—FEI-TS'UI JADE SCEPTRE

A small *ju-i* sceptre of richly marked *fei-ts'ui* jade, with brilliant polish, finely carved with a small animal head, scrolls and a Shou medallion.

Length, 3 $\frac{5}{8}$ inches.

105—JADE DOUBLE BOX WITH COVER

Translucent jade of a greenish foggy-gray note, and smooth polish, carved in the form of two conventional peaches of longevity lying base to base, with a small handle of leaves at one side between them, each fruit forming a separate compartment; corresponding cover with small knob finial.

Length, 3 $\frac{5}{8}$ inches.

106—INDIAN JADE BOX WITH COVER

Trefoil bonbon box, two of the compartments cylindrical and the third heart-shape, in thin translucent gray-white jade with light cloudings; cover with knob finial with red studding. Fitted with carved teakwood stand.

107—JADE ROUGE BOX WITH COVER

Compressed ovoidal form, with a large plain medallion in sensible relief on the cover and a broad, lightly defined foot. Thin pure white jade of delicate translucence and soft polish. Carved teakwood stand.

108—GLASS INCENSE BURNER

Cauldron shape with low foot and short lip, and two animal-head and loose-ring handles; around shoulder a relief band incised with a key-fret. Low dome cover surmounted by an animal recumbent. Ebony-black glass, with mirror surface. Has carved teakwood stand.

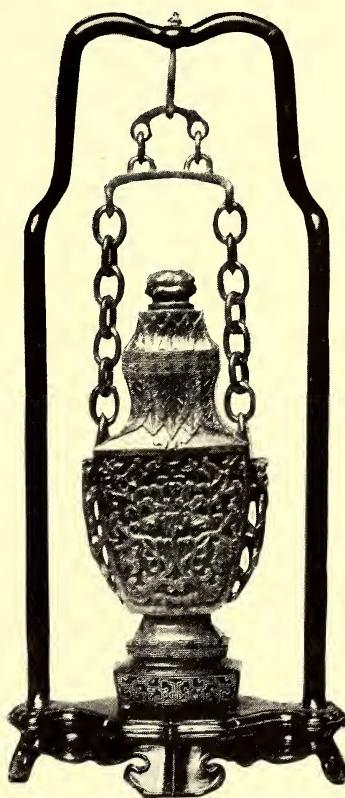
First Afternoon



109—GREEN JADE INCENSE BURNER WITH COVER

Ovoidal jar form with low and broad bell foot; two elaborate scrolled loop handles, with animalistic features. Carved in relief with the *t'ao-t'ieh* features and other motives of ancient bronze decoration. Dome cover similarly carved, and having a flange handle carved in petal motive. Carved teakwood table-stand.

Height, 5½ inches.



110—GREEN JADE HANGING VASE

Broad flattened form expanding from a spreading foot, with sharp shoulder and broad incurvate neck, and dome cover with blossom finial. The vase swings by chains of seven links each from a cross-bar which in turn depends by loose rings from a smaller bar, the whole carved from a single block of jade. Obverse and reverse carved in cavo-rilievo with conventional floral ornament. At the sides two ascending lizard-dragons in relief and undercutting. Unctuous polish. Teakwood stand.

Length complete with chain, 15¾ inches; height of stand, 22½ inches.

First Afternoon

111—WHITE JADE INCENSE BURNER

Cauldron shape with flaring bell-shaped foot, and two dragon-head loop handles with loose rings. Boldly and intricately carved in relief and by incision with the archaic dragon motives, thunder scroll and ridges, of ancient bronzes. Dome cover similarly carved, its handle carved in spiral flutings.

Span of handles, 6½ inches.

112—WHITE JADE INCENSE BURNER

Cauldron shape with spreading foot; two upright handles with outward flare. Finely carved in low relief with animalistic motives of the ancient bronzes, on an incised *lei-wen* ground. Dome cover with a band of similar carving, and surmounted by “the three animals,” recumbent and carved in bold relief, on the shoulder of the dome, around the flange handle.

Span of handles, 7 inches.

113—WHITE JADE BOWL WITH COVER

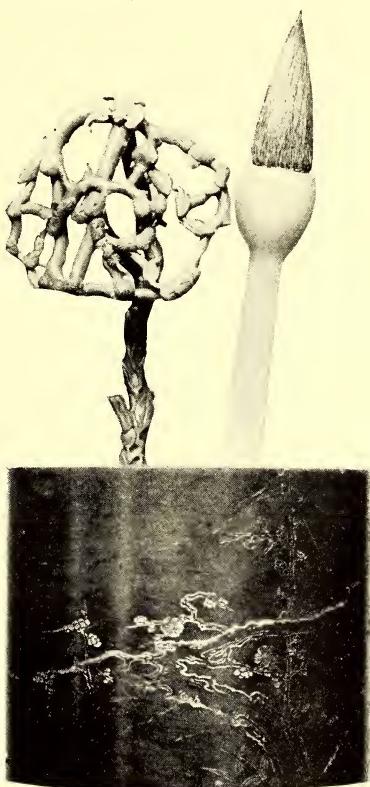
Deep ovoidal form with bold foot, and low dome cover with flange handle. Thin semi-transparent jade with soft polish, adorned with highly conventionalized bats and clouds in hair-line engraving, and a particolored studding of jewels.

Diameter, 5¼ inches.

114—WHITE JADE ORNAMENT

A coupe or ornamental basket elaborately carved in the form of a large fruit of the Buddha’s-hand citron, lying flat and hollowed, growing from a vigorous branch and brilliantly polished throughout. One stem of the branch, carved in relief and undercut, lies underneath, and another, with branching leaves, crosses the open top in graceful curve, while a swallow with spread wings alights at one end.

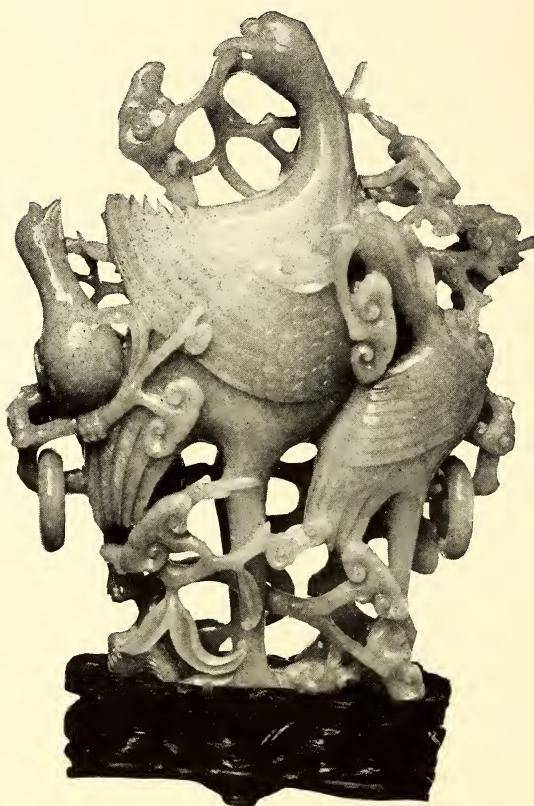
Length, 7¾ inches.



115—GREEN JADE PI-T'UNG WITH HOLDINGS

The brush holder cylindrical, of rich dark green opaque jade of unctuous surface, with an incised ornamentation of rambling trees in blossom and a four-column inscription of twenty-eight characters, all gilded, and under the foot a four-character mark also incised and gilded. It contains a writing brush with white jade handle, and an ornament roughly in the form of a *ju-i* sceptre in pink tree coral, the latter carved with leaves and blossoms, pine needles, peaches of longevity and the emblematic bat of happiness.

*Diameter of pi-t'ung, 5½ inches; length of brush handle, 8½ inches;
length of sceptre, 9½ inches.*



116—WHITE JADE VASE WITH COVER

Carved as a phœnix standing, with two smaller phœnixes in front of and behind it, both standing. The larger bird and one of the others hold in their beaks a spray of the sacred fungus, and the entire group is surrounded by the fungus plants, in relief and undercutting, while below the breasts of the smaller phœnixes loops of the plants support large loose rings. Brilliantly polished. Carved teakwood stand.

Height, 9½ inches.



117—FEI-TS'UI JADE VASE WITH COVER

Broad flattened body on low spreading foot, with broad incurvate neck, two dragon-head loop and loose-ring handles, and dome cover with elongated knob finial. Both faces carved in cavo-rilievo with the ogre features and related motives from ancient bronzes, and on this carving, on the obverse, a dragon appears in superposed relief. Both vase and cover carved with various borders, in relief and incised. Rich emerald-green mottlings and pure white areas; bright polish.

Height, 9½ inches.

First Afternoon

118—GREEN JADE VASE WITH COVER

Broad flattened form expanding from a spreading foot, with sharp sloping shoulder and broad neck; two animal-head and loose-ring handles. Obverse and reverse richly carved with ornaments and emblems in cavo-rilievo, banana-leaf borders in relief and fret borders incised. Dome cover similarly adorned and surmounted by a standing Fu-lion. Dense dark green jade with bright polish. Carved teakwood stand.

Height, 9½ inches.

119—LAPIS-LAZULI VASE WITH COVER

Flattened globular form with spreading foot and broad neck, and dome cover with lizard-dragon finial in relief and undercut. Lapis-lazuli of rich color and varied mottling, with soft polish, carved in bold relief with nine dragons on the two faces, and with two shoulder handles in the form of growths of the sacred fungus, pierced and undercut. Carved teakwood stand with silver inlays.

Height, 8¼ inches.

120—MALACHITE VASE

A mass of malachite of rich coloring, left in its natural formation, which resembles a cavernous cliff, the hollow making a natural vase and the outer surface infinitely varied. Teakwood stand in openwork carving.

Height, 8 inches.

121—ROCK CRYSTAL ORNAMENT OR DOUBLE-VASE

A great and rare mass of rock crystal, carved, pierced and undercut until it is wholly an ornament in openwork, representing interestingly tortuous growths of the *polyporus lucidus*, on which two storks and the head of an animal may be seen, with two cup-forms at the top offering themselves as flower holders. Brilliant polish. Silver-inlaid carved teakwood stand.

Height, 8½ inches.



122—GREEN JADE VASE WITH COVER AND SUPPORTS

A broad and somewhat flattened vase of ovoidal contour, with broad neck and high dome cover, borne upon the back of a phoenix and supported by standing figures carved in the round at either side, with arms extended to the vase. Dense dark green jade with unctuous polish. Obverse and reverse of vase and cover are carved in relief with the *t'ao-t'ieh* ogre features, two dragons in relief and undercutting encircle the neck of the vase, and a Fu-lion similarly executed surmounts the cover. Has carved teakwood stand.

Height, 13½ inches; width of base, 12½ inches.

First Afternoon



123—DECORATED INK BLOCK

A large oblong of dark reddish-brown stone smoothly polished, the upper edges lightly molded and the upper surface decorated with rocks, trees, flowers and figures, including a stag, inlaid in mother-of-pearl, malachite and other materials, about a molded disc for the ink and a crescent well for water.

Length, 10 inches.

124—AMBER GLASS BOWL (*Ch'ien-lung*)

Flaring ovoidal form with low foot. Clear transparent amber glass, with the rich resonance of a temple gong, etched on the interior surface with three ideographic medallions.

Diameter, 7½ inches.

125—SAPPHIRE GLASS BOWL (*Ch'ien-lung*)

Deep ovoid form with bold foot, the interior bottom depressed the depth of the foot. Transparent glass of light sapphire blue or pale azure, with the fine tone of a gong and without decoration.

Diameter, 8¾ inches.

First Afternoon

126—GREEN JADE INK BLOCK

Oblong, the upper surface having a narrow molding near its edges. This surface is in part left plain, for rubbing, the other part being ornamented with archaic carvings in low relief and enclosing a well of polyfoil outline. Dark green opaque jade richly mottled.

Length, 6½ inches.

127—JADE TALISMATIC ORNAMENT (*Han*)

A large disc of dense opaque jade, richly mottled in dark greens and soft yellowish-grays, with a circular opening at the centre. On one face are carved in low relief the eight trigrams of divination, and on the other a phœnix and a dragon are finely incised.

Diameter, 11 inches.

CINNABAR AND OTHER LACQUERS

128—CINNABAR LACQUER TRAY (*Ming*)

Quatrefoil; deeply carved with a highly conventional scroll ornamentation involving four Fu-lions about a brocaded ball which appears as a center medallion. Conventional blossom scroll borders on both exterior and interior. Incised four-character mark of Chia Ching.

Diameter, 5½ inches.

129—CINNABAR LACQUER TRAY

Oblong with polyfoliate outline. Decoration, a hexagonal lattice bounded by a keyfret scroll, in cinnabar in relief on an incised dark green ground; interior of the rim in accord.

Length, 7⅛ inches.

130—CINNABAR LACQUER SMALL STAND (*Ch'ien-lung*)

Oblong, with solid convex end feet scrolled under the base. Surface finely carved with a highly conventional lotus ornamentation and composite scroll corners in relief on an incised ground of swastika lattice; feet carved with a complex lotus scroll.

Length, 7½ inches.

First Afternoon

131—CINNABAR LACQUER POWDER BOX WITH COVER (*Ch'ien-lung*)

In form of a peach of longevity, flattened. Top carved with the peach motive, and emblematic bats, in relief over an incised keyfret ground; sides with a swastika grill.

Diameter, 3 inches.

132—CINNABAR LACQUER BOX WITH COVER (*Ch'ien-lung*)

Elongated irregular oval form with vertically fluted sides. Three-color lacquer; top carved with serrated leaves in green, and ornamented discs in brown, in relief on an incised cinnabar ground, sides with an incised swastika lattice.

Length, 4½ inches.

133—CINNABAR LACQUER BOX WITH COVER (*Ch'ien-lung*)

Circular with polyfoliate outline. Sides incised with a floral lattice, top carved in bold relief with boys at traditional play beneath a pine tree, on an incised lattice ground.

Diameter, 4 inches.

134—CINNABAR LACQUER BOX WITH COVER (*Ch'ien-lung*)

Pentafoil outline, the box shallow, the cover deep. Cover carved on top with a basket of flowers in bold relief in cinnabar, on a greenish-brown incised lattice ground; sides deeply incised with a swastika lattice.

Diameter, 4½ inches.

135—CINNABAR LACQUER BOX WITH COVER (*Ming*)

Quadrilateral. Rich relief carvings of sages and attendants under pine trees, and birds among floral scrolls, on grounds of finely incised floral lattice work.

Length, 4¾ inches.

136—CINNABAR LACQUER BOX WITH COVER (*Ch'ien-lung*)

Fan-shape; on top, a branch of a flowering tree and a long poem, and on the sides floral sprays, all in relief on an incised ground.

Length, 7½ inches.

First Afternoon

137—CINNABAR LACQUER BEAKER-SHAPED JAR (*Ming*)

Exterior finely carved in bold relief with a rich, luxuriant floral scroll, the lacquer a dark reddish-brown tone; interior plain, lacquered in a deep and dark rich brown.

Diameter, 5 inches.

138—GÜRI LACQUER BOX WITH COVER (*Ming*)

Circular; deeply carved in *ju-i* and blossom motives highly conventionalized.

Diameter, 4 $\frac{3}{8}$ inches.

139—GÜRI LACQUER BOX WITH COVER (*Ming*)

Hexagonal, with dome cover, and underbody retreating to a low foot. Deeply carved in highly conventionalized *ju-i* and scroll motives.

Diameter, 6 $\frac{3}{4}$ inches.

140—GÜRI LACQUER BOX WITH COVER (*Ming*)

Square; deeply carved ornamentation of highly conventionalized blossom and *ju-i* and design, the surface a rich black with outlines and accents in dark red.

Diameter, 4 $\frac{1}{2}$ inches.

141—GÜRI LACQUER BOX WITH COVER (*Ming*)

Oblong with rounded corners and dome cover, and underbody of ovoid contour on bold foot. *Ju-i* and formal scroll ornamentation, deeply carved. Surface a fine black, with outline accents in the recesses in red. Interior painted with sages at study in gold on a black ground.

Length, 7 $\frac{1}{8}$ inches.

142—CINNABAR LACQUER VASE (*Ch'ien-lung*)

Globular with low spreading foot, broad neck and expanding flanged lip. Geometrical decoration carved in relief in red on an incised greenish ground, on the main body, with conventional borders similarly accomplished; broad lip incised with scrolls and fret.

Height, 7 $\frac{1}{4}$ inches.

First Afternoon

143—CINNABAR LACQUER BOX WITH COVER (*Ch'ien-lung*)

Elongated quatrefoil form; incised ornamentation, on top a floral lattice with keyfret borders, and on the sides a swastika lattice. Cover encloses a medallion painted in polychrome in European manner with the discoverer of Moses in the bulrushes.

Length, 7½ inches.

144—PAIR CINNABAR LACQUER TRAYS (*Ch'ien-lung*)

Oblong, with ovoidal sides. Interior and exterior surfaces incised with floral and swastika lattices, and around the interior bottom a keyfret border.

Length, 12½ inches.

145—PAIR CINNABAR LACQUER SQUARE TRAYS (*Ch'ien-lung*)

Interior finely incised with a swastika lattice. Exterior carved in relief with sages in varied landscapes on an incised lattice ground.

Diameter, 13½ inches.

146—CINNABAR LACQUER ORNAMENT STAND (*Ch'ien-lung*)

Oblong, the base resting on four *ju-i* feet and supporting a stand formed in the lines of rectangular scrolls, offering different levels and compartments for various ornaments. Incised lattice and fret ornamentation.

Length, 18 inches.

147—PAIR CINNABAR LACQUER SQUARE BOXES WITH COVERS (*Ming*)

On top a tablet of fine swastika grill on a floral trellis ground, within a keyfret border; on the sides two bands of deeply carved large keyfret.

Diameter, 6½ inches.

148—CINNABAR LACQUER DISH (*Ch'ien-lung*)

Shallow ovoidal bowl with two dragon-head loop handles, on three bulbous feet. Deeply carved in relief with archaic dragon and phoenix scrolls on an incised fret ground. Fitted with gilt metal bowl, with an incised border of keyfret.

Diameter, 10½ inches.

149—CINNABAR LACQUER CABINET-BOX (*Ch'ien-lung*)

A square box-like structure with four drawers, one occupying the half of either side. Sides incised in swastika lattice work; top carved in relief with Buddhistic emblems of happy augury, bats and a Shou medallion, on a swirling wave ground, this raised within angular fret areas above a ground of incised conventional lattice.

Diameter, 7½ inches.

150—CINNABAR LACQUER BOX WITH COVER (*Ch'ien-lung*)

Square with rounded and indented corners. On top, a sage and attendant in a garden, and boys climbing a tree, in relief on an incised ground; around the exterior an incised floral lattice. In interior of box is incised six-character mark of Ch'ien-lung, and within cover another incised mark.

Diameter, 5½ inches.

151—CINNABAR LACQUER BOX WITH COVER (*Ming*)

Circular, both box and cover dome shape and all exterior surfaces profusely ornamented with fine relief carvings on incised grounds. On one section sages are engaged at a game of Go in a garden, watched by an attendant and by a monkey climbing a tree, and on the other birds appear among sprays of the peony and other flowers.

Diameter, 8 inches.

152—CINNABAR LACQUER BOX WITH COVER (*Ming*)

Oblong. Boldly carved with sages among rocks and pines in a garden, in relief on an incised wave and fret ground, an attendant crossing a bridge in the foreground, bearing a scroll, in advance of a thoughtfully smiling sage. Sides finely carved with flowers and foliage in relief.

Length, 9½ inches.



153—IMPERIAL CINNABAR LACQUER CAKE BOX WITH COVER
(*Ch'ien-lung*)

Globular with flattened top and deep foot. Boldly and vigorously carved with imperial dragons in pursuit of the jewels of omnipotence amid a turmoil of waves. On the foot a *lei-wen* border.

Height, 8½ inches; diameter, 11¾ inches.

154—GÜRI LACQUER LETTER BOX WITH HINGED COVER (*Ming*)

Oblong, with metal hinges and lock-clasp. Deeply carved with characteristic foliar scrolls highly conventionalized. Rich tones.

Length, 13⅔ inches.

155—CINNABAR LACQUER CAKE BOX WITH COVER (*Ming*)

Circular; cylindrical form. Boldly carved in cavo-rilievo around the sides with rich floral scrolls, and on the cover with sages and attendant, pavilions, pine and willow trees on an incised wave, lattice and fret ground. Interior in rich dark brown lacquer.

Diameter, 12½ inches.



156—CINNABAR LACQUER CAKE BOX WITH COVER (*Ch'ien-lung*)

Spherical with flattened top and low foot. In relief on a dark green incised ground a profuse and luxuriant floral scroll encloses the eight Buddhistic emblems of happy augury, and reserved panels displaying flower sprays and fruit clusters. Incised fret borders.

Diameter, 11 $\frac{1}{4}$ inches.

157—CINNABAR LACQUER BOX WITH COVER (*Ming*)

Oblong. Richly carved in cavo-relievo on a ground of incised lattice work, on the cover with male and female figures in a garden on some happy ceremonial occasion, and around the sides with birds perched and flying among blossoming trees and flowers.

Length, 14 $\frac{1}{4}$ inches.

158—CINNABAR LACQUER CIRCULAR BOX WITH COVER (*Ming*)

Ovoidal shoulder and underbody. Heavily carved, on the cover with blossoms, emblems, a basket of flowers, and a peach of longevity supporting an ideograph, and on the sides with dragons and conventional floral scrolls, in lacquer of three tones.

Diameter, 12 $\frac{3}{4}$ inches.

First Afternoon

159—CINNABAR LACQUER BOX WITH COVER (*Ming*)

Circular and ovoidal with bold foot. Reddish-brown lacquer. On the cover a large medallion with a four-clawed dragon among emblems and floral scrolls above waves, carved in cavo-rilievo, is encircled by a band of scrolling sprays and ornaments similarly executed, and a similar band appears on the underbody. At rims of box and cover are bands incised in floral lattice design. Incised underneath the foot, the six-character mark of Chia Ching. Has carved wood stand.

Diameter, 10 inches.

160—CINNABAR LACQUER BOX WITH COVER (*Ch'ien-lung*)

Oblong with rounded and indented corners. Box and cover richly decorated in relief on diapered grounds, with varied floral scrolls, and the cover with four-clawed dragons pursuing the flaming jewel among clouds, the decoration appearing in red, dark green and yellowish-brown.

Length, 12 $\frac{3}{4}$ inches.

161—IMPERIAL CINNABAR LACQUER CAKE BOX WITH COVER (*Ch'ien-lung*)

Globular with flattened top and bold foot. Box and cover heavily carved in relief with imperial dragons and the whirling jewel of power among conventional clouds, on an incised ground of rolling waves. Keyfret borders. Interior of box incised with the six characters of the reign, and interior of cover with another mark of four characters.

Diameter, 11 inches.

162—CINNABAR LACQUER CAKE BOX WITH COVER (*Ming*)

Circular, with flattened dome cover, ovoidal underbody and bold foot. All surfaces richly carved in relief in brownish-vermilion and dark green on a dark green ground, the ornamentation including on the cover a dragon and phoenix among cloud scrolls about an ideographic medallion, and around the sides of box and cover four-clawed dragons over incised waves, and running floral scrolls. Mark incised under foot: *Ta Ming Chia Ching nien chih.*

Diameter, 11 $\frac{3}{8}$ inches.

First Afternoon

163—GÜRI LACQUER SWEETMEAT BOX WITH COVER (*Ming*)

Globular-ovoidal with flattened top and deep, slightly spreading foot. The entire surface deeply carved with characteristic conventional scrolls. In the interior, which is in black lacquer, is a reversible tray, one side having five circular depressions for cups, and the other side six compartments for sweetmeats.

Height, 10 inches; diameter, 11½ inches.

164—GÜRI LACQUER MANUSCRIPT BOX WITH COVER (*Ch'ien-lung*)

Rectilinear. Boldly and deeply carved with *ju-i* sceptre heads and incidental scrolls, showing fine markings within a rich black surface.

Length, 15½ inches.

165—CINNABAR LACQUER DEEP BOX WITH COVER (*Ming*)

Rectilinear. Top and all sides carved in relief on a black ground with pine trees and blossoming shrubbery, rocks and clouds. Incised under bottom, *Ta Ming Chia Ching nien chih.*

Length, 12¼ inches; depth, 9¾ inches.

166—CINNABAR LACQUER LONG BOX WITH COVER (*Ming*)

Rich, vigorously carved ornamentation; on the cover, four fabulous figures with dragon-heads and phœnix-tails, among scrolls, sprays and emblems, and two conventional borders; on the box an affluent chrysanthemum scroll with large blossoms.

Length 20¾ inches.

167—CINNABAR LACQUER TABLE SCREEN (*Ch'ien-lung*)

A broad rectilinear panel carved on the obverse with objects of household adornment in relief on an incised lattice ground, and on the reverse with an incised floral decoration, both faces having rich lotus-scroll borders in cavo-rilievo; set in a stand richly carved with floral motives and bats.

Height, 21¾ inches; length, 21¼ inches.

First Afternoon



168—GRAND CINNABAR LACQUER CAKE BOX WITH COVER
(*Ch'ien-lung*)

Circular, with ovoidal contour, flat top and low foot. Medallion of the top carved with Taoist immortals in a mountain landscape, a figure propelling a boat laden with flowers, and Shou-lao descending on the back of a flying stork. Around the sides a rich lotus scroll highly conventionalized.

Diameter, 17½ inches.

169—PAIR CINNABAR LACQUER CEREMONIAL BOXES WITH COVERS
(*Ch'ien-lung*)

In a highly conventionalized peach-form design. On the covers, blossom-bordered panels following the outline of the box, carved in bold relief with smiling sages on terraces with summerhouses, in mountainous landscapes, twenty-six figures appearing, on grounds of varied ornamentation. The entire balance of the surface given to a finely carved swastika lattice.

Length, 18½ inches.

First Afternoon

170—LACQUERED PEWTER VASE WITH INLAYS (Ch'ien-lung)

Four-sided, of pear outline, with broad neck and flanged lip, and deep and slightly spreading flanged foot. Black lacquer ground, inlaid in mother-of-pearl and gilding with literary ladies in garden landscapes, in foliated panels between rich floral bands; on the lip a brocade border.

Height, 6½ inches.

171—LACQUERED AND INLAID TEAKWOOD BOX (Ming)

Oblong, with rounded corners, and light moldings. Box and cover inlaid with fans, flowers and shells, butterflies, emblems, flowers and musical instruments, in mother-of-pearl, soapstone and other materials in a black lacquered ground.

Length, 11¼ inches.

172—BLACK LACQUER INLAID BOX WITH HINGED COVER (Ming)

Oblong. Black lacquer penciled in vermilion and other colors with bats and shrubbery, and inlaid with figures, flowers, landscape features and butterflies in mother-of-pearl and various stones.

Length, 16¼ inches.

173—LACQUER INLAID BOX WITH COVER (Ming)

Rich warm brown lacquer, penciled in gold and other lacquers and inlaid with mother-of-pearl, with autumn foliage, chrysanthemums and other flowers, and birds, in foliated panels within diapered grounds.

Length, 16 inches.

174—BLACK LACQUER INLAID LONG BOX WITH HINGED COVER (Ming)

Generously inlaid with ivory, the inlays occupying the top and all sides, and comprehending numerous figures in traditional representations, in varied landscapes, and emblems and ornaments.

Length, 30½ inches.

First Afternoon

174A—CARVED WOOD FIGURE GROUP (*Ming*)

Seated Buddha smiling, and holding a rosary, with smiling infant on knee, who is looking up and touching the rosary with both hands. Basket seat. Lacquered and gilded, and now rich in color with mottling and a fine patina from incense fumes.

Height, 7½ inches.

174B—KOREAN CARVED LACQUER STATUETTE (*Korai*)

The Buddha seated cross-legged, with feet folded under his robes, and a hand over each knee, with thumb touching the second finger in each case. Crystal jewel in his brow. Carved lacquer, gilded, with a fine patina of rich and brilliant black on the face and head particularly, a patina of the rich color quality that comes from long endurance of incense fumes. On a carved wood lacquered stand in form of a low arch-back chair.

Height, 23½ inches; with stand, 28 inches.

175—BLACK LACQUER INLAID CABINET (*Ming*)

Rectangular, with hinged top opening to a large compartment, and two front doors opening to expose one broad drawer, two narrow ones, and a deep drawer. Penciled in colors and inlaid with mother-of-pearl and various stones, the decorations including rocks and flowers and birds, and brocaded grounds. Two bail handles.

Height, 16 inches; length, 15¾ inches.

176—PAIR CINNABAR LACQUER STANDS (*Ch'ien-lung*)

Oblong tops with low scrolled ends, the tops delicately incised with a swastika-lattice pattern and the ends carved with a bold swastika lattice; two broad legs enclosing conventionalized sceptre-head figures, with metal-bound feet. Legs on both inner and outer surfaces and skirts all around boldly carved with floral medallions and angular scrolls.

Length, 41 inches.

BLUE AND WHITE PORCELAINS

177—BLUE AND WHITE VASE (*Ch'ien-lung*)

Oviform with flat foot and truncated neck, and large mouth. Brilliant creamy white glaze with a bold diagonal crackle, over a decoration in blue of rich quality picturing a mountainous landscape with buildings, figures on a table-rock and others in a boat. (Crack and small chip in lip.)

Height, 8 inches.

178—BLUE AND WHITE SLENDER OVIFORM VASE (*Ch'ien-lung*)

With flat foot and truncate neck and small mouth; delicate resonant porcelain of the so-called “soft paste” type often attributed to Yung Chêng. Creamy glaze of a soft and fine luminosity and delicate crackle in light *café-au-lait* lines, over a decoration in rich and pulsating cobalt-blue of sapphire quality, presenting varied vases of flowers, emblems and scrolls.

Height, 9½ inches.

179—BLUE AND WHITE BOTTLE-SHAPE VASE (*Ch'ien-lung*)

Ovoidal with deep and spreading convex foot, and steeply sloping shoulder, and slender neck expanding lightly to an upright lip. The ornamentation, in sapphire-blue of fine quality, represents a group of the spotted deer among rocks and sproutings of the sacred fungus, under a rich and brilliant creamy glaze showing a fine crackle in self-color and *café-au-lait* lines. The glaze covers also the interior of the vase and the under surfaces of the foot. Fine porcelain of the so-called “soft paste” type (there being, as has been remarked by authority, no true “soft paste” porcelain, in the European sense of the term, ever made in China). (Slight restoration at lip.)

Height, 9 inches.

First Afternoon

180—BLUE AND WHITE FLARING BOWL (*K'ang-hsi*)

With deep foot. Fine, light and delicate hard paste porcelain with a clear resonance, glazed in a luminous soft white over a rich decoration in sapphire-blue comprehending conventional floral forms and interlaced scrolls, ideographic devices and Buddhistic emblems of happy augury, the decoration covering both interior and exterior surfaces. Six-character Ming mark (apocryphal).

Diameter, 8½ inches.

181—BLUE AND WHITE TEMPLE JAR WITH ITS OWN ORIGINAL COVER (*K'ang-hsi*)

Heavy sonorous hard paste. Brilliant glaze in the hawthorn pattern, with up-springing branches of the blossoming trees, and detached sprays, and crenellate and sceptre-head borders, reserved in a pure creamy white in a blue field of cracking ice. Mark, a blue double ring.

Height, 12⅞ inches.

182—BLUE AND WHITE GINGER JAR WITH TEAKWOOD COVER (*K'ang-hsi*)

Luminous blue ground, of cracking-ice pattern, with up-springing branches of the winter-blooming wild prunus reserved in white, interrupted by foliated medallions of white reserve decorated with groups from the “hundred antiques” and marked by a sporadic *café-au-lait* crackle.

Height, 8½ inches.

183—BLUE AND WHITE OVIFORM VASE (*K'ang-hsi*)

With short truncate neck and wide mouth. Luminous glaze of soft white, with a decoration of kylins traversing waves among rocks, in two tones of blue; borders of vermicular scroll at the lip.

Height, 14¾ inches.

First Afternoon

184—BLUE AND WHITE QUADRANGULAR JAR (*Ch'ien-lung*)

With broad circular retired foot, flat shoulder, and truncated contracting neck. On each side two vertical straps in relief in white, the outer ones joined by horizontal straps binding the corners, and the sunken ground intervening decorated in blue with conventional floral scrolls.

Height, 14 inches.

185—BLUE AND WHITE BOTTLE-SHAPED VASE (*K'ang-hsi*)

Squat ovoidal body on bold foot, with wide neck and lightly molded lip. Brilliant white glaze over a bold lotus scroll decoration and plantain-leaf border in sapphire-blue.

Height, 14½ inches.

186—BLUE AND WHITE BEAKER-SHAPED VASE (*K'ang-hsi*)

Brilliant sapphire-blue decoration, on the upper section rocks and pines and deer and storks, on the mid-section floral sprays, and on the lower section foliated medallions with landscape, waterscape, figures and ideographs. Six-character mark of Chêng Hua (apocryphal).

Height, 18¾ inches.

187—BLUE AND WHITE BEAKER-SHAPED VASE (*K'ang-hsi*)

On all three sections a floral lattice ground in blue with white reserve, interrupted by reserved medallions boldly outlined in brilliant sapphire-blue and penciled with figures of immortals with attributes. Mark: *Ta Ch'ing K'ang-hsi nien chih*, within a blue double ring.

Height, 17½ inches.

188—BLUE AND WHITE TEMPLE JAR WITH TEAKWOOD COVER (*K'ang-hsi*)

Rich blue glaze in the cracking-ice pattern, with expansive branches of the winter-blooming plum tree and sprays of detached blossoms reserved in white; sceptre-head borders.

Height, 10¼ inches.

First Afternoon

189—LARGE BLUE AND WHITE GINGER JAR (*K'ang-hsi*)

With openwork teakwood cover carved in plum-blossom pattern. Brilliant glaze of rich creamy white; adorned in sapphire-blue and a pale wash, under the glaze, with luxuriant lotus and peony sprays intervening between tall foliated panels finely painted with figures among ornaments of the cultivated household. Blossom and petal borders. Mark, a blue double ring.

Height, 11 inches.

190—BLUE AND WHITE TEMPLE JAR WITH TEAKWOOD COVER (*K'ang-hsi*)

Brilliant ground of a transparent pulsating blue in the disintegrating-ice motive, with a profuse decoration of up-springing and depending branches of the blossoming prunus tree in white reserve, and hatch, chevron and sceptre-head borders. Mark, a blue double ring.

Height, 13½ inches.

191—BLUE AND WHITE TALL OVOID JAR (*Ch'ien-lung*)

On opposite faces of the surface, large foliated panels outlined in low relief and left plain, reserved in creamy white in a ground of honeycomb diaper in deep blue, which is interrupted by butterflies, dragonflies and blossoms modeled in relief and reserved in white. (Neck restored and encircled by ornamental metal mounting.)

Height, 16¾ inches.

From the William Churchill Oastler Collection.

192—BLUE AND WHITE OVIFORM JAR (*Ch'ien-lung*)

With graceful neck and short expanding lip. Light and delicate, resonant, semi-eggshell porcelain, with a rich and brilliant creamy white glaze, and a finely painted under-glaze decoration in varied tones of sapphire-blue depicting a seashore landscape with pavilions and mountains, pagodas, figures and boats. On the shoulder a crescent moon and a constellation.

Height, 16½ inches.

First Afternoon

193—BLUE AND WHITE OVIFORM JAR (*Ch'ien-lung*)

With sloping shoulder recurring in a short and broad neck and expanding lip. Resonant porcelain clothed with a brilliant and soft creamy white glaze, over a rich ornamentation in finely modulated tones of blue, in which appear houses and boats, and figures crossing a bridge, and rocks, trees and mountains. (Restoration at neck and lip.)

Height, 16 inches.

194—BLUE AND WHITE OVIFORM JAR (*Ch'ien-lung*)

The shoulder steeply sloping and broad short neck slightly expanding to a plain lip. Brilliant cream-white glaze with *café-au-lait* crackle, and a luxurious underglaze decoration in rich sapphire-blue varied in tone, given to pendent ornaments, Shou medallions, conventional lotus sprays and other devices, and clusters of the peach, pomegranate and Buddha's-hand citron, with bats flying among them.

Height, 16½ inches.

195—BLUE AND WHITE OVIFORM JAR (*Ch'ien-lung*)

High shoulder with incurvate neck and short expanding lip. So-called "soft paste" porcelain, light and resonant. Luminous creamy glaze with broad *café-au-lait* crackle; sapphire-blue decoration picturing an extensive landscape with architecture and figures, and a boat under way. (Repair at lip.)

Height, 15½ inches.

196—BLUE AND WHITE TALL OVIFORM JAR (*Ch'ien-lung*)

With wide, truncated neck. Brilliantly decorated in rich blues with more than thirty figures, in gardens and on the road, afoot and on horseback and seated at tables, under a creamy glaze of glowing surface. (Slight restorations at lip.)

Height, 18½ inches.

First Afternoon

197—BLUE AND WHITE OVIFORM JAR (*Ch'ien-lung*)

With gracefully curved neck and spreading lip. Elongated panels, of foliate outline in low relief, are left unornamented, in a brilliant creamy white glaze, within a ground of honeycomb diaper in rich blue that is broken by bas-reliefs of flowers and butterflies reserved in the creamy white. On the neck the reserve panels are fan-shape. Carved teakwood stand.

Height, 16½ inches.

From the J. P. Morgan collection, exhibited at the Metropolitan Museum of Art; No. 1492.

(Illustrated)

198—BLUE AND WHITE OVOIDAL JAR (*Ch'ien-lung*)

With high shoulder and broad slightly curved and truncated neck. Sonorous porcelain, with softly luminous glaze and painted and modeled decoration. Two high foliated panels outlined in relief and reserved in a creamy white are penciled in rich sapphire-blue with waterside landscapes, buildings, and fishermen in boats, and between them a diapered ground in honeycomb pattern supports a luxuriant ornamentation of flowers and butterflies fashioned in relief and glazed in the creamy white. Inserted bottom with seal marks in blue on both surfaces. Carved teakwood stand.

Height, 16½ inches.

(Illustrated)

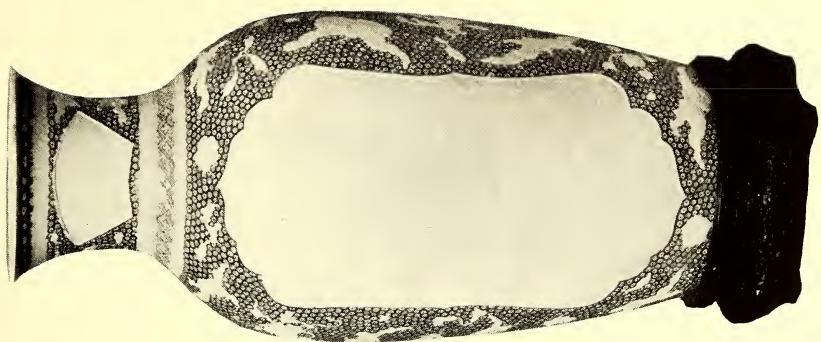
199—CLUB-SHAPE BLUE AND WHITE VASE (*K'ang-hsi*)

Brilliant, mirror glaze of rich powder-blue, interrupted on the body by four large foliate panels reserved in white and unadorned, and on the shoulder by four similar, smaller panels. Mark a blue double ring. Has carved teakwood stand.

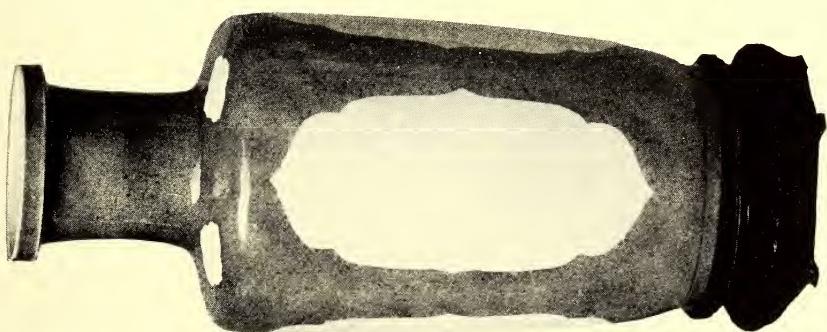
Height, 16¾ inches.

From the J. P. Morgan collection, exhibited at the Metropolitan Museum of Art; No. 1480.

(Illustrated)



197



199



198

First Afternoon

200—BLUE AND WHITE TALL VASE (*K'ang-hsi*)

Oviform with flaring foot, and large tall neck from which the flaring lip has been cut. Heavy, sonorous hard paste white porcelain, with a brilliant glaze, and rich decoration in varied sapphire-blue. Large panels of different shape, reserved in white, are penciled with flowers and birds, household ornaments, animals, and landscapes with figures, and lie within a pulsating blue ground which is ornamented with luxuriant floral scrolls in white reserve.

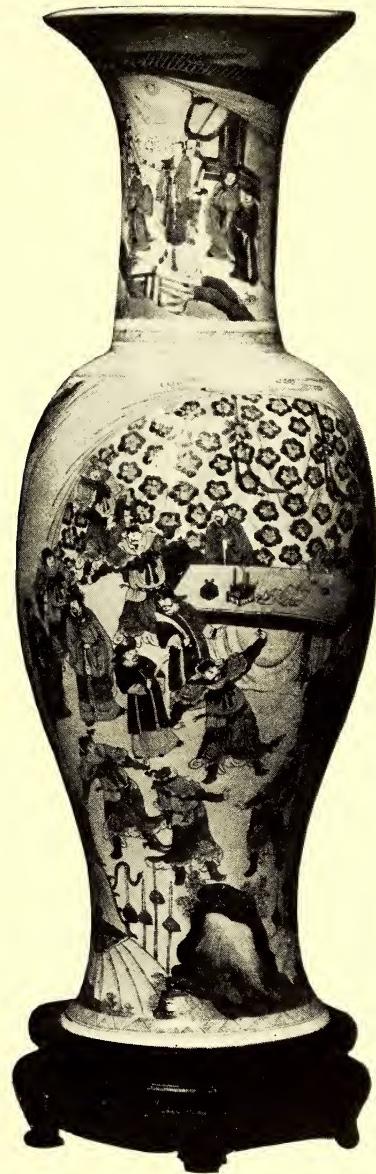
Height, 26 inches.

201—BLUE AND WHITE TALL BEAKER-FORM VASE (*K'ang-hsi*)

Inverted pear-shape body, the foot flaring, with high and narrow shoulder, and full neck with large trumpet lip. Heavy, sonorous hard paste. Brilliant glaze of soft white, over an extensive decoration in sapphire-blue of deep tone and delicate washes, depicting ceremonial scenes in garden landscapes, comprehending more than thirty figures. Mark, a blue double-ring.

Height, 31½ inches.

(*Illustrated*)



No 201—BLUE AND WHITE TALL BEAKER-FORM VASE

SECOND AFTERNOON'S SALE

FRIDAY, FEBRUARY 8, 1918

AT THE AMERICAN ART GALLERIES

BEGINNING AT 2.30 O'CLOCK

Catalogue Nos. 202 to 394, inclusive

DECORATED VASES

202—DECORATED ORNAMENT (*K'ang-hsi*)

Vase or water jar. Recumbent figure of the poet Li Tai-peh, in green robes penciled in black scrolls and ornamented with lotus blossoms in underglaze red on white reserve, asleep against his wine jar, which is glazed in black and modeled with peach leaves in relief. (Jar restored.)

Length, 6½ inches.

203—WALL VASE (*Ch'ien-lung*)

Double-gourd form, modeled on a stand, and belted with streamers which loop into four ear handles. Pistache glaze with finely diapered surface, decorated with cloud scrolls in polychrome enamels, coral bats flying among them in reserve, and gilded ideographs. Seal mark of the reign.

Height, 7½ inches.

From the Heber R. Bishop Collection.

204—POWDER BOX WITH COVER (*Ming*)

Ovoid, the cover dome shape; low foot. Brilliant black glaze with metallic lustre, over an etched lotus scroll reserved in white; on the cover a large peony blossom modeled in relief and reserved, and glazed in a warm yellowish-white with light crackle. Six-character mark of Chia Ching.

Diameter, 3⅞ inches.

Second Afternoon

205—DECORATED CIRCULAR DISH (*K'ang-hsi*)

Saucer-shape with low foot and metal rim. Hard, resonant porcelain of clear tone, glazed in a rich, mottled coral-red, and decorated in white reserve and cobalt-blue with a floral medallion within, and floral sprays around the exterior. Hsüan Tê mark (fictitious).

Diameter, 6 $\frac{1}{4}$ inches.

206—BLUE AND BRONZE VASE (*Ch'ien-lung*)

Inverted pear shape, slightly flattened, with short and slightly expanding neck, and two animal-head handles in high relief. Finished with a rough surface and glazed in an unctuous gray-blue, with reserved animalistic and *lei-wen* ornamentation modeled in low relief, after ancient bronze patterns, and given a gilt bronze surface, as has likewise the interior of the neck and the under side of the foot. Seal mark of the reign.

Height, 5 $\frac{7}{8}$ inches.

207—PORCELAIN ORNAMENT (*K'ang-hsi*)

Branches of a tree are modeled in relief against a mass of openwork rockery which rises from an oblong base, and on the base, at the foot of the rock, stand two smiling miniature figures with abdomens exposed, and a three-legged toad between them. Glazed in mustard-yellow, emerald and aubergine, on a ground of grayish-white. Carved stand.

Height, 6 $\frac{1}{2}$ inches.

208—CYLINDRICAL VASE MODELED WITH STAND (*Ch'ien-lung*)

Body glazed in a rich and brilliant turquoise-blue with a minute, scarcely detectable crackle, the stand in black. Etched in the paste beneath the glaze are *lei-wen* borders at lip and foot, and on the body a group of household ornaments, the latter filled in in underglaze black.

Height, 6 inches.

Second Afternoon

209—CYLINDRICAL VASE MODELED WITH STAND (Ch'ien-lung)

Body glazed in brilliant mustard-yellow with delicate crackle, the stand in a brownish-black. Underglaze decoration of a landscape and fishermen in boats, in a rich, dark seal-brown, and at lip and foot keyfret borders incised beneath the yellow glaze.

Height, 6 inches.

210—DECORATED VASE (Ch'ien-lung)

Flattened ovoid form with spreading foot, short neck with expanding lip, and two shoulder handles with rings, modeled in relief and penciled with animalistic features. Soft lavender glaze decorated with floral scrolls in polychrome enamels. On obverse and reverse, foliated panels reserved in white, one carrying a landscape and waterside decoration in enamel colors, and the other a calligraphic inscription of four columns.

Height, 7½ inches.

211—BRONZE-GLAZE VASE WITH PATINA (Ch'ien-lung)

Pear shape with deep cylindrical foot molded at the base, and expanding lip; two tubular handles. The entire surface modeled in relief with the archaic decorations of ancient bronzes, including the animalistic motives, and glazed in the deep hue of bronze that has taken on a soft black patina, where its gilding has not been retained, and has further acquired patches of purplish and greenish aerugo. Under the foot an incised mark. Carved teakwood stand.

Height, 6⅔ inches.

212—TRIPOD INCENSE BURNER IN BRONZE GLAZES

(Ch'ien-lung)

Modified cauldron-shaped body running into hip-legs and straight cylindrical feet; flanged lip, from which spring two upright loop handles. Body incised with spiral and angular scrolls, and glazed in a brownish bronze tone, as a ground for a low relief decoration in form of the *t'ao-t'ieh* ogre features, which are gilded, while splash glazes represent patches of patina at intervals. Underneath, impressed seal mark of the reign. Teakwood cover.

Height, 5⅓ inches.

Second Afternoon

213—TRIPOD INCENSE BURNER IN BRONZE GLAZES

(*Ch'ien-lung*)

Companion to the preceding, and similarly glazed, with curiously delicate variations in the glaze-representation of the patina on bronzes. Has its own original porcelain cover, dome shaped, ornamented with animal features in relief, and surmounted by a standing elephant gilded.

Height, 7½ inches.

214—STARCH-BLUE DECORATED BOTTLE (*K'ang-hsi*)

Globular with deep bell foot, and tubular neck with slightly expanded upright lip. Softly brilliant glaze of delicate slate or starch blue, over a decoration etched and modeled in the paste, the etched ornamentation accented in deeper blue. This includes a spray of the Buddha's-hand citron, a butterfly and emblems, and also three highly conventional lotus medallions reserved with smooth surface in a corrugated band about the globular body of the vase.

Height, 7¾ inches.

215—PISTACHE-GREEN WATER CUP (*Ch'ien-lung*)

Squat-ovoidal form with low foot and wide mouth; teak-wood cover. Rich pistache-green glaze, over a delicate slip decoration of lotus scroll and sceptre-heads, which appears in sensible relief in a lighter note.

Diameter, 4⅝ inches.

216—IMPERIAL DECORATED VASE (*Ch'ien-lung*)

Oviform with delicate, expanding foot, and short and graceful neck with spreading lip. Imperial Ch'ien-lung porcelain with a mirror glaze of soft creamy-white, penciled in brilliant enamel colors with two richly clad young ladies under a pine tree, a spotted stag standing near them with peaches of longevity on its back. (Slight chip at foot.)

Height, 6⅞ inches.

Second Afternoon

217—ROSE-BACK PLATE (*Yung Chêng*)

The back from rim to low foot coated with a delicate rose-Du Barry glaze of fine *peau-de-pêche* surface. Within the white-glazed cavetto a seashore village landscape in soft enamel colors, and on the marly three flower and fruit sprays in enamels, within foliated panels reserved in white in a lattice ground. (Cracked.)

Diameter, 8½ inches.

218—ROSE-BACK PLATE (*Chia Ch'ing*)

Decorated in *famille-rose* enamels with a lady watching three boys at play, within a foliated white medallion reserved in a diapered pistache ground, and on the rim with flower and fruit sprays in white panels reserved in pink lattice ground. External surface of the cavetto in solid rose-Du Barry, of the marly in rose-Du Barry in lattice work on a ground of lighter note. (Repaired.)

Diameter, 8½ inches.

219—PEACHBLOOM AND WHITE BOTTLE (*K'ang-hsi*)

Bell shape with flat foot, the tubular neck ending in a slightly enlarged lip. Fine hard paste porcelain with a pure white glaze softly lustrous, with an overglaze decoration in peachbloom tones and the use of white reserve, presenting two of the fabulous Celestial conceptions highly conventionalized, whether dragon or phœnix it were difficult to say. Underneath foot, the six characters of the reign in underglaze blue. (Restored at lip.)

Height, 7½ inches.

220—SQUARE BOX WITH COVER (*K'ang-hsi*)

On four low feet. Decoration incised and modeled in the paste, including the citron and pomegranate, plum and peony, and a running scroll, glazed in emerald, *aubergine* and pale yellow on a grayish-white ground. Carved teak-wood stand.

Diameter, 4 inches.

Second Afternoon

221—FAMILLE VERTE BOTTLE (*K'ang-hsi*)

Globular with low foot and slender tubular neck. White glaze of soft luminosity, decorated in rich enamels, with a preponderance of emerald notes, with a landscape by the sea and figures overlooking the water.

Height, 7½ inches.

222—PEACHBLOOM AND WHITE DRAGON BOTTLE (*K'ang-hsi*)

Ovoid body, with slender neck and lightly defined lip. Brilliant glaze of pure soft white, with mirror qualities, and around the shoulder and ascending the neck a three-clawed dragon finely executed in underglaze peachbloom tones, richly varied. Mark, a blue double ring.

Height, 8 inches.

223—POWDER-BLUE PLATE (*K'ang-hsi*)

Resonant hard paste white porcelain of clear gong tone, the superior surface coated in a rich glaze of the *bleu-fouetté*, with four fan-shaped panels around a foliated medallion, all reserved in white and painted in delicate enamels with varied figure compositions, in the center a seated lady, around the rim four boys.

Diameter, 8¼ inches.

224—POWDER-BLUE BOWL (*K'ang-hsi*)

Deep ovoid form on bold foot. Exterior invested with a brilliant glaze of powder-blue, penciled with floral scrolls and a border in gold, and interrupted by two medallions and two fan-shaped panels reserved in white and decorated with different flowers in enamel colors of the *famille verte*. Further decoration at the bottom of the interior and in a border within the rim. (Cracked.) Carved stand.

Diameter, 7¾ inches.

Second Afternoon

225—RETICULATED CIRCULAR DISH (Yung Chêng)

Shallow ovoidal form with broad low foot. The bottom a medallion glazed in creamy white and decorated in colors of the *famille-rose* with a richly ornate jar of flowers. Around this the sides of the cavetto are pierced in a formal and characteristic grill, glazed in a soft bluish-pistache tone, above which the solid rim is touched crudely in brown on a light buff ground.

Diameter, 10½ inches.

226—STATUETTE OF SHOU-LAO (Ch'ien-lung)

Standing figure of the god of longevity, knees slightly bent and body leaning a bit forward and to its right, on an oval base, carrying on his shoulders a branch of the peaches of immortality. Glazed in a brilliant mottled cerulean, pale sea-green and warm buff.

Height, 10⅞ inches.

227—DECORATED VASE (Ch'ien-lung)

Inverted pear shape, the body lobed in quatrefoil form from foot to lip, with broad neck, the lip lightly expanding. Glazed in a slightly yellowish pale lime-green, with reserve decoration in rich polychrome enamels comprehending lotus, peach and citron motives, sceptre-heads, scrolls and emblems of happy augury. Interior of neck in a bluish-pistache, lightly crackled. Seal of the reign under foot.

Height, 9¼ inches.

228—PORCELAIN VASE AFTER A BRONZE FORM (Ch'ien-lung)

Pear shape with broad truncated neck, low and slightly spreading foot, and two elephant-head handles with trunks scrolled. Rubbed surface glazed in a deep purplish-brown, as of a buried bronze, with fitful coatings of greenish or bluish patina, from which stand out gilded decorations in relief, including floral and scroll motives and the archaic animalistic features of ancient bronze vessels. Seal mark of the reign.

Height, 7½ inches.

Second Afternoon

229—DECORATED VASE IN ORMOLU MOUNTS (K'ang-hsi)

Oviform, with flaring foot and lip, the body and neck lobed and fluted; rich European mounting, with loop handles on satyr-head supports, and acanthus foliage. Decorated in rich enamel colors of the *famille-verte*, and warm *rouge-de-cuivre*, with rocks, birds and flowers, butterflies and household ornaments.

Height, 12½ inches.

230—ROSE-DU BARRY DECORATED BOTTLE-SHAPED VASE

(*Ch'ien-lung*)

Rich and brilliant glaze of dense rose-Du Barry note, with an affluent decoration in polychrome enamels, presenting the eight Buddhistic emblems of happy augury amid a luxuriant lotus scroll. Seal mark of the reign.

Height, 9¼ inches.

231—PISTACHE-GREEN DECORATED VASE (*Ch'ien-lung*)

Inverted pear shape with lightly spreading foot, steeply sloping shoulder and broad neck with expanding lip. Coated with a glaze of delicate pistache-green, penciled in gold and brilliant enamels with conventional floral figures, sceptre-heads and bats, and interrupted by four medallions reserved in white and decorated with young ladies amusing themselves in gardens. Underneath foot, seal mark of the reign.

Height, 10½ inches.

232—DECORATED VASE (K'ang-hsi)

Oviform with flaring foot and short neck, and polyfoil contour throughout, from foot to lip. Decorated with kylins looking from the earth up at swooping phoenixes on high, and with lattices, flowers, birds, emblems and butterflies, in *famille-verte* enamels, underglaze red, and gilding.

Height, 10⅓ inches.

Second Afternoon

233—SLENDER TALL VASE (Ch'ien-lung)

Ovoidal body with a flaring convex foot, sloping shoulder and full neck with trumpet lip. Penciled in rich enamels with the figure of a graceful lady under a pine tree, attended by a spotted stag which looks up at her, on a luminous ground of soft white. Seal mark of the reign under the foot.

Height, 12½ inches.

234—MILLEFLEURS BOWL (Ch'ien-lung)

Deep and broad ovoidal cavetto, with flaring marly ending in a lightly molded lip. Interior brilliantly illuminated in polychrome enamels with myriad blossoms, the floral mass broken by four foliate medallions reserved in white and painted with figures of boys; at the bottom a medallion with traditional figures both outside and inside a building.

Diameter, 15¾ inches.

235—ENAMELED FLORAL VASE (Ch'ien-lung)

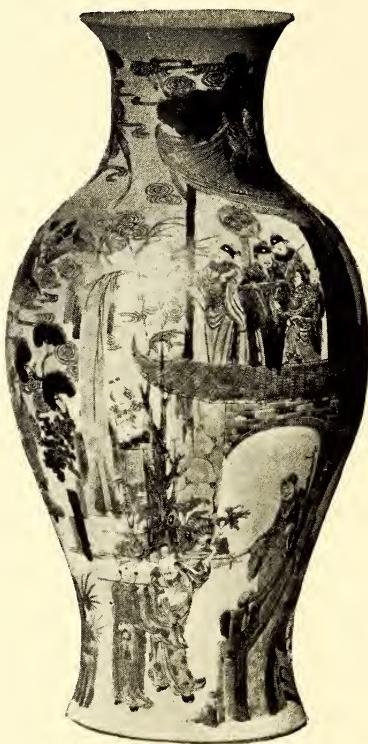
Cylindrical, with a slight upward expansion from the flat foot, abrupt shoulder and incurvate neck with the lip lightly flaring. Enameled with rich peony blossoms in pale emerald-green, deep pink and chalk-white, amid a scroll of stems and leaves in cerulean on a luminous cream-white ground.

Height, 16¾ inches.

236—VASE OF FLOWERS AND BIRDS (K'ang-hsi)

Ovoidal with flat foot and rounded shoulder, and broad neck expanding at the lip; at root of neck a series of three moldings. Rich decoration in *famille-verte* enamels, displaying the tree peony and magnolia and other floral forms, and various birds. (Crack in neck, and lip restored.) Carved teakwood stand.

Height, 17¾ inches.



237—FAMILLE VERTE TALL VASE (*K'ang-hsi*)

Oviform with slightly flaring and perfect foot, and graceful shoulder rounding into a short neck which expands at the lip. Resonant hard paste with a luminous cream-white glaze, carrying a rich, extensive and involved ornamentation in the *famille-verte* colors, including a lady crossing the waves in a boat formed of a living tree, preceded by a boy on a frog or a fish-dragon, male and female immortals borne upon clouds, Li T'ieh-kuai raising vapor from his magic pilgrim's gourd, Hotei on a grassy bank, and Shou-lao among the clouds riding on the back of a stork.

Height, 17½ inches.



238—TALL QUADRILATERAL VASE (*K'ang-hsi*)

Expanding slightly from its quadrangular foot to a slightly convex shoulder, with wide neck and short expanding lip. *Famille-verte* enamel decoration, the ground a honeycomb diaper, with variously shaped reserve panels in a creamy white adorned with flowers and butterflies, a Fu with brocaded ball, kylin and the spotted deer. Mark, a blue artemisia leaf. Carved teakwood stand.

Height, 19 inches

From the A. W. Bahr Collection.

Second Afternoon

239—BEAKER-FORM VASE (*Ch'ien-lung*)

Royal blue glaze penciled with scrolls in gold, with large leaf-shaped and small foliated reserves in white, adorned with peonies in rose and green enamels.

Height, 17½ inches.

240—DECORATED CELADON AND PEACHBLOOM BEAKER-SHAPED VASE (*K'ang-hsi*)

Brilliant glaze of pale grayish sea-green, interrupted by figures, rocks, trees, clouds, storks and a deer, modeled in low relief in the paste and glazed in brilliant sapphire-blue, white and peachbloom pink. Mark, a blue artemisia leaf.

Height, 17½ inches.

241—LARGE SPHERICAL BOTTLE (*Ch'ien-lung*)

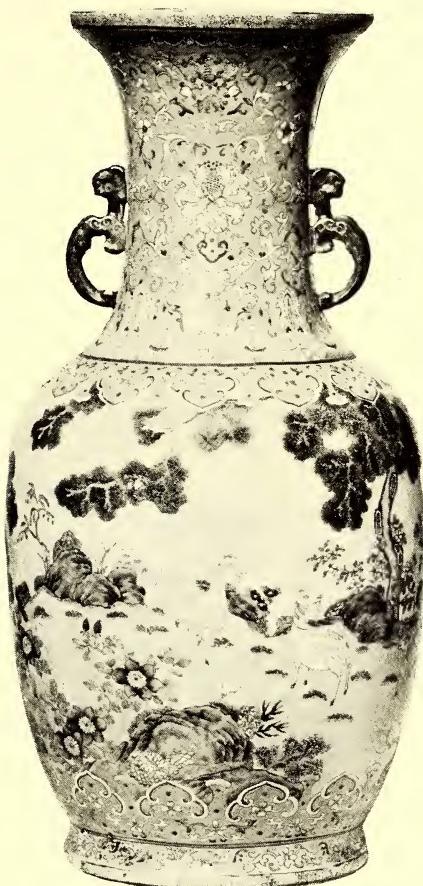
With short wide neck. Luminous white glaze, penciled with a huge three-clawed dragon in rich peach-red with dark fleckings, squirming through rolling masses of blue clouds above a turbulent blue sea in pursuit of the jewel of power.

Height, 19½ inches.

242—TWO-COLOR STATUETTE (*Ming*)

Happy Hotei, seated, mouth open, clasping a rosary on his left knee. Body in a sandy-buff glaze, minutely crackled, which runs to an emerald tone in the deeper creases; flowing robe in a brilliant and deep warm brown. On carved teakwood stand.

Height, 5½ inches.



243—TALL PALACE VASE (*Ch'ien-lung*)

Ovoidal with broad and boldly modeled slightly spreading foot, large neck with expanding lip, and two loop handles modeled on archaic dragon lines. Around the body, goats, pine trees, rocks and flowers, in enamel colors on a white ground, between deep *ju-i* borders. Neck in pistache-green with bats, flowers and scrolls in brilliant colors; inside the lip, eight coral bats. Underneath foot, *Ta Ch'ing Ch'ien-lung nien chih.*

Height, 28 inches.

Second Afternoon

244—POTTERY STATUETTE (Ming)

Male Buddhist figure standing on a lotus base, cowl drawn over head, and bead necklace modeled in relief on his bared breast. Breast and face reserved in the biscuit, cowl glazed in yellow, shoulder-cape in cerulean and long flowing robe in a rich turquoise blue with delicate crackle. Left hand holds a vase (repaired).

Height, 23 inches.

(Illustrated)

245—PAIR FU STATUETTES (Ming)

Dogs Fu seated on oblong bases, one with left fore foot on the brocaded ball, the other with right paw on the tail of a large cub. Boldly modeled, and brilliantly glazed in imperial yellow and emerald-green, deep *aubergine*-brown, a pinkish brown and gray-white. On wooden stands.

Height, 14 inches.

(Illustrated)

246—DECORATED GALLIPOT (Ming)

Brilliant ground of deep lapis-blue, with low relief ornamentation in turquoise-blue, *aubergine*, pale yellow and gray-white, involving scrolls, lotus sprays, figures, a pine tree and borders. Carved openwork teakwood stand.

Height, 11 $\frac{3}{8}$ inches.

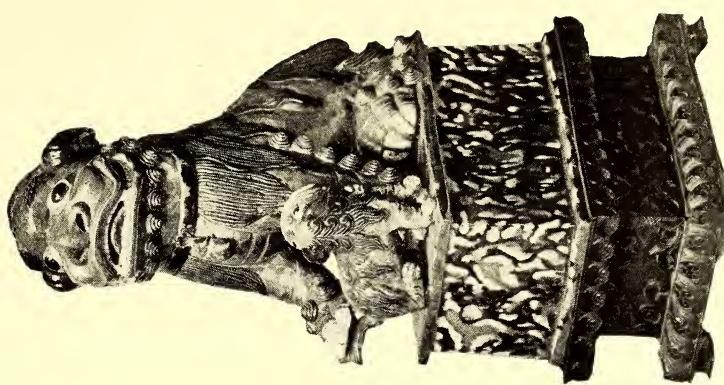
From the Edson Bradley Collection.

247—STATUETTE OF KUAN-YIN (Ming)

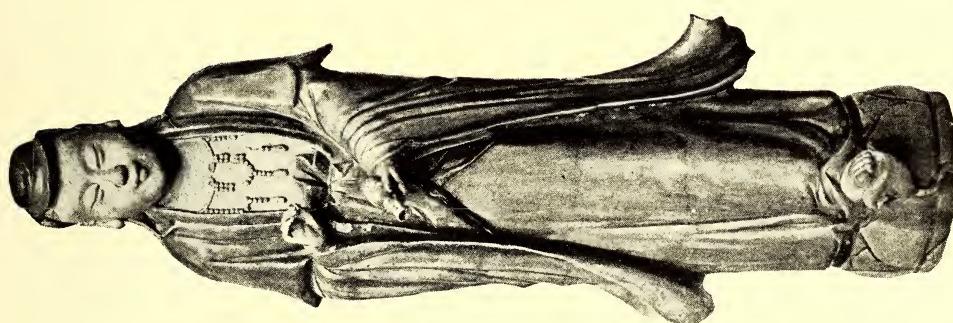
The goddess is seated on a rock base, right knee raised and right hand on it, left hand on her left thigh which lies flat. She wears a tiara, and her robes and necklace are modeled in relief. Glazed in rich green, yellow, *aubergine*, turquoise-blue and black. (Figure restored.)

Height, 11 $\frac{1}{4}$ inches.

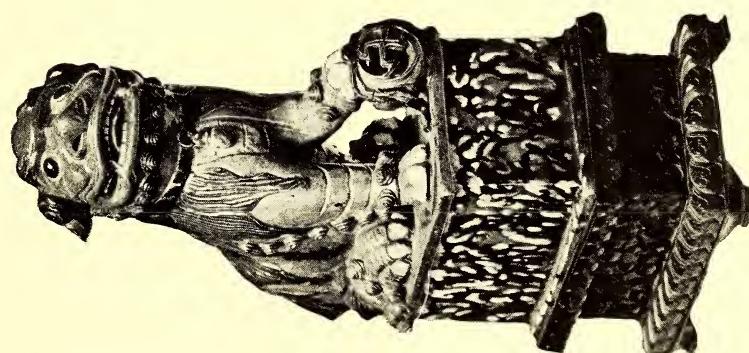
245



244



245



Second Afternoon

248—GARDEN SEAT (*Ming*)

Barrel-form, with two Fu-head handles in relief, and encircled by studdings of bold bosses. On top, an incised floral decoration. Glazed in richly mottled turquoise-blue minutely crackled, and a deep lapis-blue.

Height, 14 inches.

249—TWO GARDEN SEATS (*Ming*)

Conventional barrel-form with heavy studdings, and Fu-head handles in relief. In one the mid-band carries an incised scroll in the Indian lotus motive highly conventionalized, in yellow and pale *aubergine* on a brilliant turquoise-blue ground, and in the other the mid-band decoration, incised and in light relief, is in a naturalistic lotus motive, with heron standing and flying near the plants, in similar coloring on a turquoise-green ground. On both seats the glaze above and below the turquoise band is a deep dark blue, carrying further decorations.

Height, 14½ inches.

250—PAIR GARDEN SEATS (*Ming*)

Barrel-form, with Fu-head handles in relief, and encircled on upper and lower sections by studdings of heavy bosses. These sections are in deep and brilliant lapis-blue, the bosses being touched with turquoise-blue. The middle section is decorated with Fu-lions sporting with the filleted ball, modeled in relief and glazed in *aubergine*, yellow, white and lapis-blue on a brilliant turquoise-blue ground. On top are incised lotus leaves and medallions. (One mended.)

Height, 14 inches.

From the Thomas B. Clarke Collection.

Second Afternoon

251—GARDEN SEAT (*Ming*)

Barrel-form, with flat top pierced with a medallion in coin design, the medallion in dark blue within a greenish-turquoise ground. Body glazed in a brilliant rich and dark purplish-blue, and decorated with Fu-lions in high relief, sporting with the brocaded ball, below a festooning of drapery in relief and incised, the reliefs in greenish turquoise-blue with accents of the dark blue. At bottom a turquoise band and circle of bosses.

Height, 18 inches.

SUNG AND MING POTTERY

252—BEAKER-SHAPE VASE (*Sung*)

Incised and relief decoration of archaic dragons, ogre features and other motives of the ancient bronzes, under a luminous creamy glaze with delicate *café-au-lait* crackle. Carved teakwood stand.

Height, 4½ inches.

253—POTTERY STATUETTE (*Sung*)

Figure of a lady in loose robes, reclining on a rug incised with flowers, thrown over a settee with rustic back and arms in openwork. Cream glaze rich and brilliant. On wooden base.

Length, 6¾ inches.

254—CREAM-GLAZED STATUETTE (*Ming*)

Figure of an emperor, seated, in flowing robes, left hand at a girdle about his breast. Brilliant cream glaze finely crackled, and a breast-plate penciled with marbled veinings in brown. Wood stand.

Height, 7½ inches.

Second Afternoon

255—PAIR TING-YAO SHALLOW SAUCERS (Sung)

In the interior a band of intricate floral scroll, surrounding a medallion in which a fish appears swimming among lotus plants, all in delicate relief. Luminous creamy glaze of brownish-gray tone.

Diameter, 7½ inches.

256—FLARING-OVOIDAL BOWL (Sung)

Ting-yao. Slight niches or depressions modeled in the rim give it a hexafoil outline, and the bowl rests on a very low foot. Whole interior occupied by a delicate floral ornamentation incised and lightly modeled in the paste. Soft creamy glaze with a grayish note.

Diameter, 8½ inches.

257—DEEP OVOIDAL BOWL (Sung)

Ting-yao. With lightly molded rim and low foot. Luminous creamy glaze of soft grayish note.

Diameter, 9 inches.

258—PILGRIM-BOTTLE VASE (Sung)

Vesica form with flat oval foot and slender tubular neck and two scroll handles. Low relief decoration of four-clawed dragons above heaving waves. Brilliant and rich cream glaze. (Top of one handle rejoined.) Carved teak-wood stand.

Height, 12¾ inches.

259—CREAM BOTTLE-FORM VASE (Ming)

Ovoidal body with low foot, and tall, full neck. On the body a delicately incised floral decoration, below a *ju-i* border modeled in relief at the root of the neck. Brilliant cream glaze, minutely crackled.

Height, 14½ inches.

Second Afternoon

260—CREAM BOTTLE-FORM VASE (*Ming*)

Pear shape with deep foot and tall, full neck. Brilliant cream glaze, rich in tone, with a fine crackle in self-color and *café-au-lait*.

Height, 15 inches.

SINGLE COLOR SPECIMENS

261—MIRROR-BLACK BOTTLE-FORM VASE (*K'ang-hsi*)

Pear shape with deep flaring foot and slender neck expanding to a wide upright lip. Monochrome glaze of mirror-black, with lip tipped in white.

Height, 4½ inches.

262—PAIR FUCHIEN LIBATION CUPS

Inverted helmet shape on three animalistic feet, with loop handle at the center of one side, and opposite the handle, on the inner sides of the cup, two small conical caps just within the lip, supported on slender pins running down the inner sides. Exterior carries four panels of primitive ornament in low relief, and an incised fret border under the lip. Rich and brilliant cream-white glaze.

Diameter, 4¼ inches.

263—MIRROR-BLACK BOTTLE (*K'ang-hsi*)

Globular-ovoidal with slender tubular neck. Invested with a brilliant glaze of rich mirror-black.

Height, 5 inches.

264—TURQUOISE-BLUE BOTTLE (*Ch'ien-lung*)

Spherical body with graceful neck with very slight upward expansion. Brilliant monochrome glaze of rich turquoise-blue, *truité*.

Height, 5¾ inches.

Second Afternoon



265—CORAL-RED BOTTLE (*Ch'ien-lung*)

Squat-ovoidal body on low foot, with straight tubular neck. Fine glaze of soft and richly mottled coral-red of dull lustre. Mark, the six characters of K'ang-hsi (apocryphal).

Height, 5 3/4 inches.

266—MUSTARD-YELLOW GALLIPOT (*Ch'ien-lung*)

Fine glaze of delicate mustard-yellow, minutely crackled, and of soft lustre. (Slight nick in lip; small chip replaced at foot.) Carved teakwood stand.

Height, 5 7/8 inches.



267—CAMELLIA-LEAF GREEN BOTTLE (*K'ang-hsi*)

Ovoid body with flat foot and tubular neck, which expands slightly at the lip. Luminous monochrome glaze of soft camellia-leaf green.

Height, 6½ inches.

268—ROSE-SOUFFLÉ BOTTLE (*Ch'ien-lung*)

Large ovoidal body and small neck slightly expanding at the lip. Brilliant glaze of purplish-rose-soufflé. Has stand.

Height, 5⅞ inches.

Second Afternoon



269—CHERRY-RED BOTTLE (*Ch'ien-lung*)

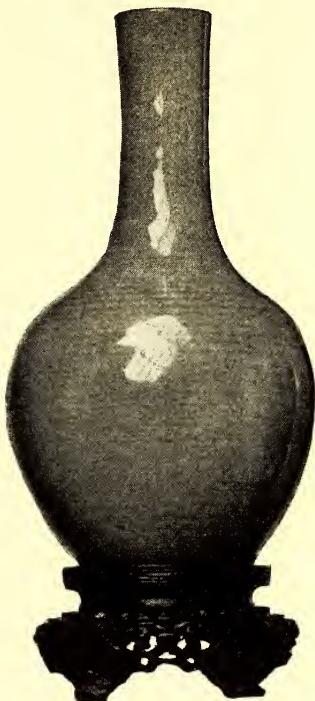
Pear-shape with delicate foot and graceful neck. Misty-mirror glaze of dark cherry-red with delicate orange-skin surface. (Crack in neck.) Carved teakwood stand.

Height, 6½ inches.

270—MUSTARD-YELLOW BOTTLE (*Ch'ien-lung*)

Globular-ovoidal body with small neck very slightly expanding. Luminous glaze of greenish mustard-yellow, *truité*. (Small chip from inner side of lip.)

Height, 6¼ inches.



271—TURQUOISE-BLUE BOTTLE (*Ch'ien-lung*)

Brilliant glaze with mirror properties, in richest turquoise hue and minutely crackled. Has stand.

Height, 5 $\frac{7}{8}$ inches.

272—PEACOCK-BLUE WATER DISH (*Ch'ien-lung*)

Compressed ovoidal form with low foot and large mouth, and small lip. Turquoise glaze in the deep and varied tones known as peacock-blue, with crackle. Carved teak-wood cover and stand.

Diameter, 4 $\frac{1}{2}$ inches.

Second Afternoon

273—WRITER'S WATER JAR (*K'ang-hsi*)

Semi-globular, in the form of the well-known peachbloom jars, and with the same design of three so-called cloud-medallions—really medallions representing archaic dragons among conventional cloud scrolls, as may here be seen more distinctly than in the peachblooms—and the design here being executed in light relief, instead of being incised as in the case of the peachblooms. The whole under a luminous glaze of soft white. Underneath foot, the six characters of the reign in underglaze sapphire blue. Ivory cover and teakwood stand.

Diameter, 5½ inches.

274—PEA-GREEN BOTTLE-FORM VASE (*K'ang-hsi*)

Pear shape with a deep bell foot, and short neck expanding in a trumpet lip. Softly luminous glaze in a delicate bluish pea-green lightly mottled. Has stand.

Height, 6¾ inches.

275—MIRROR-BLACK VASE (*K'ang-hsi*)

Club-shape; invested with a mirror-black glaze taking a slightly brownish tone. Carved stand.

Height, 7¾ inches.

276—LAVENDER BOTTLE-SHAPED VASE (*K'ang-hsi*)

Brilliant glaze of soft lavender tone over a decoration etched in the paste, including shrubbery and butterflies and two borders. (Chip at foot.) Teakwood stand.

Height, 8¼ inches.

277—TRIPOD INCENSE BURNER (*Ch'ien-lung*)

Squat body on stump feet, with short neck and heavy, spreading lip, flattened on top. Beginning at the shoulder a bold ridge extends down each foot. Rich and brilliant transmutation glaze of grayish-violet hue, suffused with flushes of deep blue. Metal grill cover.

Diameter, 6 inches.

Second Afternoon

278—CAFÉ-AU-LAIT GALLIPOT (*K'ang-hsi*)

Modeled in melon lobes. Brilliant creamy glaze deepening to a fine *café-au-lait* hue, and minutely crackled.

Height, 6½ inches.

279—ASHES-OF-ROSES GALLIPOT (*K'ang-hsi*)

Luminous glaze in the flushed grays of ashes-of-roses, boldly crackled. Carved teakwood stand.

Height, 7½ inches.

280—GRAY CRACKLED VASE (*Ch'ien-lung*)

Inverted pear shape with flat foot, flattened shoulder, and short full neck with everted lip. Brilliant glaze of celadon-gray note, with crackle in self-color and *café-au-lait*, and mirror properties. Seal mark of the reign.

Height, 7½ inches.

281—WATERMELON-GREEN VASE (*K'ang-hsi*)

Ovoidal with flat foot and sloping shoulder, and short wide neck with flaring lip. Deep watermelon-green glaze of dull lustre, with minute crackle. (Piece replaced in lip.)

Height, 8½ inches.

282—WALL VASE (*Ch'ien-lung*)

Double-gourd shape. Coated with a rich and dense coral-red glaze of luminous surface. (Slight nicks in lip.)

Height, 9 inches.

283—INVERTED PEAR-SHAPE JAR (*Ch'ien-lung*)

Low relief decoration consisting of a wide band of highly conventional lotus scroll, between sceptre-head and petal borders, and on the lip a fret border, all under a luminous glaze of creamy-white with a light crackle in a delicate brown.

Height, 5¾ inches.

Second Afternoon

284—TRIPOD INCENSE BURNER (Ch'ien-lung)

Cauldron shape, with lion-head and ring handles in high relief, the feet animalistic. Body modeled in relief with the ogre and archaic dragon ornamentation of ancient bronzes, and neck incised with the thunder scroll. Brilliant glaze of rich mustard-yellow, *truité*. Carved teakwood cover and stand.

Height, 5½ inches.

285—TURQUOISE-BLUE VASE (Ch'ien-lung)

Fashioned as a growth of the *polyporus lucidus*, one large stem with numerous small offshoots, the upper surfaces modeled formally in relief. Brilliant glaze in turquoise-blue of deep tone, with crackle. Carved teakwood stand.

Height, 8½ inches.

286—PAIR WHITE BOWLS (K'ang-hsi)

Ovoidal with deep foot. Pure white, light weight, sonorous hard paste porcelain, under a lustrous white glaze. On the exterior a delicately incised floral scroll occupying the whole surface below a key-fret border. Lower part of interior lightly modeled in spreading petal form; at bottom of interior of one a freely modeled floral medallion, not discernible in the other.

Diameter, 8½ inches.

287—WHITE CIRCULAR DISH (Ch'ien-lung)

Shallow ovoidal form with low contracting foot and lightly modeled lip. In the interior a kylin among cloud scrolls, in low relief, and on the exterior a sceptre-head border under the lip and a petal border above the foot. Luminous creamy-white glaze.

Diameter, 9 inches.

288—PAIR YELLOW PLAQUES (K'ang-hsi)

Circular, shallow ovoidal body on low foot; brilliant glaze in canary-yellow of deep note. Six-character Ming mark (fictitious).

Diameter, 8½ inches.

Second Afternoon

289—PEACOCK-BLUE BOTTLE (Ch'ien-lung)

Large pear shape with bold foot and trumpet lip. Brilliant mirror glaze of rich peacock-blue, boldly crackled.

Height, 9½ inches.

290—PEACOCK-GREEN JAR (K'ang-hsi)

Ovoid with flat foot and large mouth, and embryonic lip. Sonorous porcelain, encased in a rich and softly brilliant mirror glaze of deep-toned peacock-green with fine crackle. Carved teakwood cover and stand, the cover having a handle in form of a peach of longevity carved in amethyst.

Diameter, 8 inches.

291—ROBIN'S-EGG SOUFFLÉ JAR (Ch'ien-lung)

Ovoidal with low foot and short neck, expanding at the lip, and two relief handles in the shape of elongated ovi-form vases. Dense glaze in robin's egg soufflé of dull lustre.

Height, 9½ inches.

292—ANIMAL STATUETTE (Ch'ien-lung)

Figure of a kylin recumbent, under a brilliant and rich flambé glaze showing ox-blood red, bluish and grayish tones. Has carved stand.

Length, 7½ inches.

293—ANIMAL STATUETTE (Ch'ien-lung)

Standing figure of an elephant, his tail curled against his hip and his head lowered, in a pale aubergine brilliant glaze with dark stippling and a slight metallic lustre.

Length, 9¾ inches.

Second Afternoon



294—FUCHIEN EQUESTRIAN GROUP (*Ming*)

Figure of a warrior on horseback, on a tree-root support, the man with face and figure turned three-quarters to his left in his saddle, and the horse also with head turned to its left. The horse's trappings modeled in relief. Brilliant creamy-white glaze, the elaborately dressed mane of the animal tinged with a *café-au-lait* crackle. Teakwood stand.

Height, 8½ inches.

295—FUCHIEN STATUETTE (*Ch'ien-lung*)

The goddess of mercy seated, right hand resting on her upraised right knee, and left elbow on an elaborately beaded arm-rest with animalistic support. Brilliant glaze of creamy-white. Carved wood stand in lotus motive.

Height, 7 inches.



296—FUCHIEN STATUETTE (*Ch'ien-lung*)

Figure of Kuan-yin on an oval base, its exterior surface incised in palm-leaf design. The goddess is seated with right knee raised and both hands resting on it, one of them holding a scroll. Brilliant creamy-white glaze. Carved teakwood lotus stand.

Height, 8½ inches.

297—FUCHIEN STATUETTE (*Ming*)

Seated figure of Kuan-yin on an oval base, both hands on her raised right knee and in one a scroll. Cowl draped above her heavily coiled hair. Rich and brilliant cream glaze. Teakwood stand in conventional lotus motive.

Height, 8½ inches.

Second Afternoon



298—FUCHIEN STATUETTE (*Ming*)

Buddhistic female figure seated cross-legged on a thalamus, head bowed and hands meeting and extended before her in attitude of devotion. Streamers interlace as they droop from her arms, a necklace is modeled in relief across her breast, and she wears a tiara. Brilliant creamy glaze. Teakwood stand in lotus motive.

Height, 8 1/4 inches.

299—FUCHIEN FIGURE GROUP (*Ch'ien-lung*)

Standing figure of Shou-lao, leaning on the shoulder of a young attendant, who embraces him, both on a base of rockery. Brilliant glaze of creamy-white. Carved teakwood stand.

Height, 9 inches.

Second Afternoon

300—DECORATED WHITE PLATE (*Ch'ien-lung*)

Shallow flaring-ovoidal form with low foot. Superior surface occupied by a rich floral scroll modeled in low relief. Lustrous glaze of soft creamy-white.

Diameter, 10 inches.

301—DECORATED WHITE PLATE (*Ch'ien-lung*)

Shallow flaring form with low foot. At the lip an incised and lightly modeled sceptre-head border, all the rest of the superior surface occupied by a rich floral scroll of highly conventional character, in low relief. Brilliant glaze of creamy-white.

Diameter, 10 $\frac{1}{4}$ inches.

302—WHITE BOTTLE-FORM VASE (*Ch'ien-lung*)

Pear shape with contracting neck and expanding lip. On the neck a relief border of long plantain leaves, above an incised keyfret border; on the shoulder a *ju-i* border and at the foot a conventional petal-border in relief; the body of the bottle occupied by a rich floral scroll in low relief, in which both peony and lotus forms appear. Lustrous creamy glaze with a delicate *café-au-lait* crackle. Carved teakwood stand.

Height, 10 $\frac{1}{4}$ inches.

303—JARDINIÈRE AND PLANT (*Ch'ien-lung*)

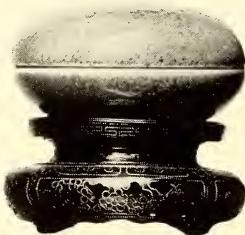
Cylindrical, slightly expanding jardinière, glazed and grained in coral-brown in representation of a wooden tub, banded in gilt, containing a plant with six graceful fronds glazed in a rich green, and a cluster of brown berry-like blossoms. (Repaired.)

Height, 14 $\frac{3}{8}$ inches.

Second Afternoon



304



305



304

304—PAIR SANG-DE-BŒUF BOTTLES (*K'ang-hsi*)

Elongated pear shape with short slender necks expanding at the lip. Brilliant glaze, crackled and with delicate *peau-d'orange* surface, in varied rich and deep *sang-de-bœuf* tones including ruby notes. Have carved stands.

Height, 5½ inches.

305—PEACHBLOOM ROUGE BOX WITH COVER (*K'ang-hsi*)

Circular, compressed ovoidal form, with a brilliant glaze of soft peach-pink delicately mottled, and flecked, including fleckings in green. Six-character mark of the reign in underglaze blue on the white-glazed foot. Carved teakwood stand.

Second Afternoon

306—PEACHBLOOM ROUGE Box with Cover (*K'ang-hsi*)

Shallow ovoidal form. Brilliant glaze in the soft pinks and grays of the peachbloom family, and on the box minute greenish fleckings. Under foot the six-character mark of K'ang-hsi in brilliant underglaze blue.

307—PEACHBLOOM COUPE (*K'ang-hsi*)

Low circular form. Pure white porcelain with peach-red glaze emphasized by a delicate clouding of moss-green tones. Under the white glazed foot the six-character mark of the reign in blue. Carved teakwood stand. (Repaired.)

308—PEACHBLOOM WATER JAR (*K'ang-hsi*)

Semi-globular. Brilliant glaze of warm, rich and at the same time delicate peach-pink, softly mottled, over an incised decoration of three cloud medallions. Six-character mark of the reign. Ivory cover. Carved teakwood stand.

Diameter, 5 inches.

309—PEACHBLOOM WATER JAR (*K'ang-hsi*)

Semi-globular. Paste finely incised with three cloud medallions. Luminous peachbloom glaze with soft and pale pinks and the gray of ashes-of-roses, and near the foot dark fleckings. Six-character mark of the reign. Carved teakwood stand. (Short crack at lip.)

Diameter, 5 inches.

310—PEACHBLOOM WATER DISH (*K'ang-hsi*)

Shallow ovoidal form with large circular mouth. Brilliant peachbloom glaze, mottled, and showing soft rose, brown and grayish notes. Six-character mark of the reign. (Small piece set into lip.) Carved and pierced ivory cover and carved teakwood stand.

Diameter, 4 $\frac{5}{8}$ inches.

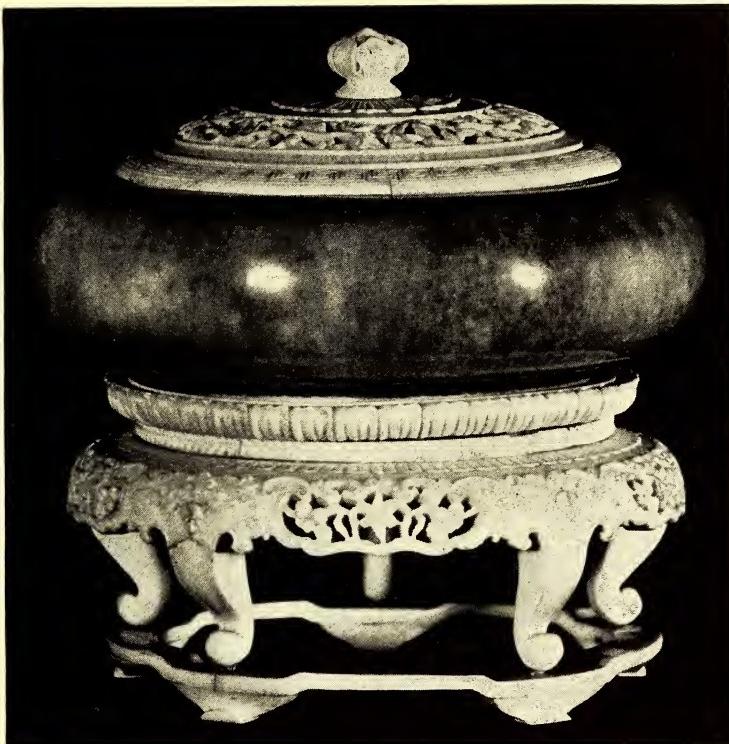
Second Afternoon



311—WRITER'S PEACHBLOOM WATER CUP (*K'ang-hsi*)

Circular, compressed ovoidal form, with low foot and large mouth. Brilliant glaze of richest peachbloom pinks, delicately mottled with paler tones, and broadly flecked in green and black. Six-character mark of the reign. Carved ivory cover pierced with a gourd vine in flower and fruit. Teakwood double stand, carved and inlaid.

Diameter, 4½ inches.



312—PEACHBLOOM WATER DISH (K'ang-hsi)

Circular; shallow ovoidal form with low foot and wide mouth. Luminous peachbloom glaze, delicately mottled in soft and rich pinks, and about the lip showing a crackle and green fleckings. Six-character mark of the reign. Has carved and pierced ivory cover and table-stand.

Diameter, 4½ inches.

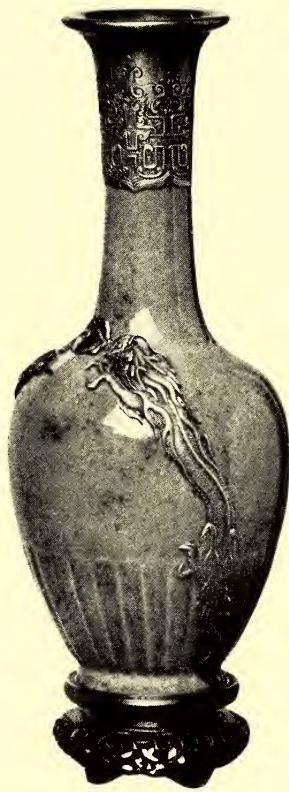
Second Afternoon



313—PEACHBLOOM CHRYSANTHEMUM BOTTLE (*K'ang-hsi*)

Body ovoidal with convex foot, and encircled above the foot by a deep chrysanthemum-petal band or border; short neck slightly tapering, truncated and metal-capped. Rich and lustrous peachbloom glaze, with areas of deep peach-red, fine cloudings of the peach grays and browns, broad expanses of delicate pink, and patches rather than fleckings of the characteristic green. Underneath foot, the six-character mark of *K'ang-hsi*. Carved teakwood stand inlaid with silver wire.

Height, 7 inches.



314—PEACHBLOOM CHRYSANTHEMUM BOTTLE (*K'ang-hsi*)

Ovoid with low convex foot and slender neck. Encircling the lower body a deep band of slender chrysanthemum petals modeled in low relief. Rich and brilliant peachbloom glaze, its soft pink accented by deeper-toned fleckings. Broken and rejoined, the seam covered by sinuous silver dragons reaching for the jewel of power; silver lip. Six-character mark of the reign in underglaze blue. Carved teakwood stand.

Height, 8½ inches.

Second Afternoon



315—ASHES-OF-ROSES JAR (*K'ang-hsi*)

Ovo-cylindrical, with high, narrow and flattened shoulder, and short neck lightly expanding at the lip. Brilliant glaze in the soft grays of ashes of roses almost throughout, with a faint flush on one side, and the neck and foot showing a soft purplish rose-pink. Carved teakwood stand.

Height, 7½ inches.

Second Afternoon

316—PEACHBLOOM JAR (*Yung Chêng*)

Slender ovoid form, with small foot and mouth and embryonic lip. Brilliant glaze in a rich peachbloom-pink, with delicate *peau-d'orange* surface. Six-character mark of the reign. Carved teakwood stand.

Height, 5½ inches.

317—SANG-DE-BŒUF TRIPOD INCENSE BURNER (*Ch'ien-lung*)

Cauldron shape with animalistic feet. Affluent glaze of dense *sang-de-bœuf* note, with metallic lustre, flowed over a creamy glaze which comes to view in prominences of the exterior surface and covers the interior; delicate crackle. (Restoration at lip.) Carved teakwood cover and stand.

Diameter, 5¼ inches.

318—RARE CELADON BOTTLE IN CLAIR-DE-LUNE HUE (*Ch'ien-lung*)

Ovoid with straight slender neck. Brilliant glaze of faintest, palest celadon quality, suffused with the minute air bubbles of finely churned sea water, its tone that of a delicate greenish *clair-de-lune*, and surface marked by fine orange-skin pittings. Has carved teakwood stand.

Height, 6¼ inches.

319—APPLE-GREEN VASE (*K'ang-hsi*)

Pear shape with deep and spreading foot and lightly expanding neck. Luminous glaze of soft apple-green tone, with a bold crackle in brown lines. (Repaired.) Carved teakwood stand.

Height, 5½ inches.

320—APPLE-GREEN VASE (*K'ang-hsi*)

Ovoidal and shallow on three low stump feet. Exterior in a brilliant apple-green glaze with bold crackle in self-color and dark brown lines; interior in a rice-white glaze with bluish tinge and a heavy crackle. Has stand.

Diameter, 5⅓ inches.

Second Afternoon

321—APPLE-GREEN JAR (*K'ang-hsi*)

Ovoid with short neck and lightly expanding lip. Brilliant glaze of a rich apple-green, crackled in soft brown lines. Carved teakwood stand.

Height, 4½ inches.

322—RARE APPLE-GREEN BOTTLE (*K'ang-hsi*)

Ovoid body with sloping shoulder and short tubular neck. In perfect condition. Fine and softly brilliant glaze of a pure apple-green, delicately crackled in soft brownish lines. Interior of neck in a creamy glaze with crackle in rich *café-au-lait*. Carved teakwood stand inlaid with silver wire.

Height, 5¾ inches.

(Illustrated)

323—APPLE-GREEN JAR (*K'ang-hsi*)

Ovoid with short, lightly constructed neck and slightly expanding lip. Brilliant glaze of apple-green with soft brown crackle; interior in creamy-white with a close crackle in *café-au-lait* lines. Carved teakwood stand.

Height, 5 inches.

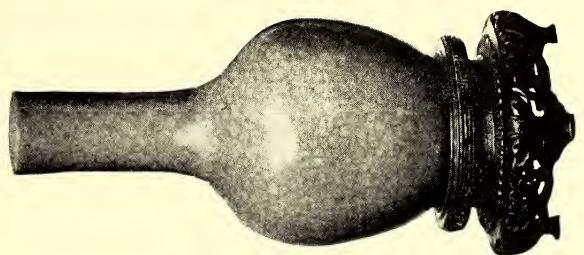
(Illustrated)

324—APPLE-GREEN JAR (*K'ang-hsi*)

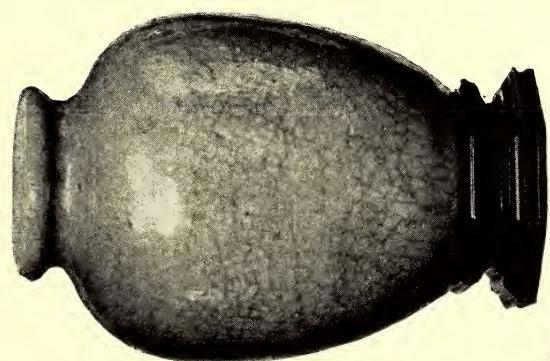
Ovoid with high shoulder and lightly constricted short neck and heavy rounded lip. Rich apple-green glaze of marked brilliancy, with a bold crackle in self-color and soft brown lines. Interior in rice-white with *café-au-lait* crackle. Has carved teakwood stand.

Height, 5⅞ inches.

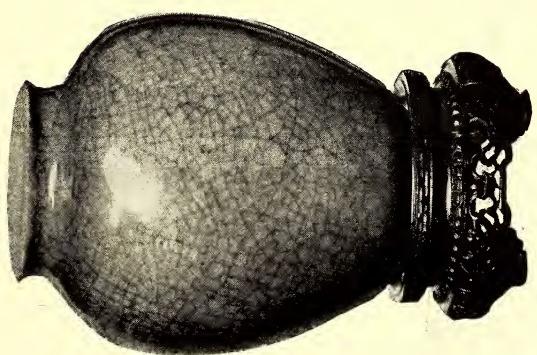
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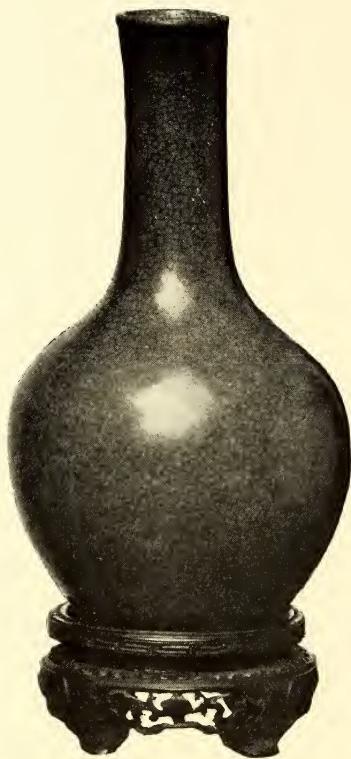
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324



323



325—APPLE-GREEN BOTTLE (*K'ang-hsi*)

Globular-ovoidal body with straight tubular neck. Glaze of rich apple-green with fine, small crackle in soft brown lines, and dull lustre. Interior of neck in a creamy-white with close *café-au-lait* crackle. Has stand.

Height, 6½ inches.

326—CLAIR-DE-LUNE GALLIPOT (*Yung Chêng*)

Brilliant monochrome glaze of soft and most delicate *clair-de-lune* tone, with faint greenish tinge. Mark, the six characters of the reign in underglaze blue within a blue double ring.

Height, 9½ inches.



327—SANG-DE-BŒUF BOTTLE (*K'ang-hsi*)

Inverted pear shape with broad flat foot, and straight and full tubular neck. Heavy sonorous hard paste white porcelain, with a luminous glaze exhibiting areas of the clotted ox-blood in a grayish watery field, and showing a bold crackle in dark lines and an orange-peel surface. Has carved teakwood stand.

Height, 9½ inches.

From the Graves Collection.

Second Afternoon

328—SANG-DE-BœUF BOWL (*K'ang-hsi*)

Deep inverted bell shape with bold foot. Brilliant glaze in a waning, watery ox-blood hue, with fleckings of congelation, a bold crackle and a delicate *peau-de-pêche* surface. Carved teakwood table-stand.

Diameter, 7½ inches.

329—CAMELLIA-LEAF GREEN BOWL (*K'ang-hsi*)

Ovoid and shallow with wide mouth and short lip. Luminous glaze in rich camellia-leaf green of fine and uniform tone, delicately crackled in dark lines. Carved teakwood cover with knob handle in form of a fruit of the Buddha's-hand citron carved in white jade.

Diameter, 10¼ inches.

330—PEACHBLOOM BOTTLE (*Yung Chêng*)

Globular with short and full neck. Rich mirror glaze of a fine yet subdued brilliancy, and delicate *peau-d'orange* surface, in peachbloom pink and deeper peach red, a brilliant example of the charming glaze color that evolving from the ancient sacrificial red through the *sang-de-bœuf* developed the more delicate peachblooms.

Height, 10¾ inches.

331—PEAR-SHAPED BOTTLE (*Yung Chêng*)

Luminous glaze of rich liver-color with a lightly pitted *peau-d'orange* surface and delicate sunset lustre. Under the foot, *Ta Ch'ing Yung Chêng nien chih* in blue within a blue double ring. Carved teakwood stand.

Height, 11¼ inches.

332—PEACH-RED BOTTLE (*Ch'ien-lung*)

Globular-ovoidal with full neck. Rich and brilliant glaze of fine peach-red, with mirror surface.

Height, 12¾ inches.

Second Afternoon

333—PEACHBLOOM JUG (Yung Chêng)

Spherical body with short, tapering and molded neck, and bulbous lip, and two recurving loop handles issuing from dragon-mouths. Brilliant peachbloom glaze with dark fleckings, in *soufflé* effect over an equally brilliant soft bluish-gray. Carved teakwood stand.

Height, 9½ inches.

334—PEACH-RED BOTTLE-SHAPED VASE (Ch'ien-lung)

Pear shape with deep and slightly spreading foot, tapering neck and trumpet lip. Rich deep-toned glaze in peach reds, with *peau-d'orange* surface. Seal mark of the reign in underglaze blue beneath the foot.

Height, 11½ inches.

335—CHERRY BOTTLE-SHAPED VASE (Ch'ien-lung)

Globular body on deep foot, and full neck with expanding lip. Brilliant glaze varying subtly from cherry tones to liver color, with orange-skin surface.

Height, 11⅞ inches.

336—SANG-DE-BŒUF JAR (K'ang-hsi)

Pear with broad and deep bell-shaped foot, and broad flaring mouth. Coated with a luminous *sang-de-bœuf* glaze of an almost uniformly even pinkish-red tone, delicately crackled and with a lightly marked orange-peel surface. Carved teakwood stand.

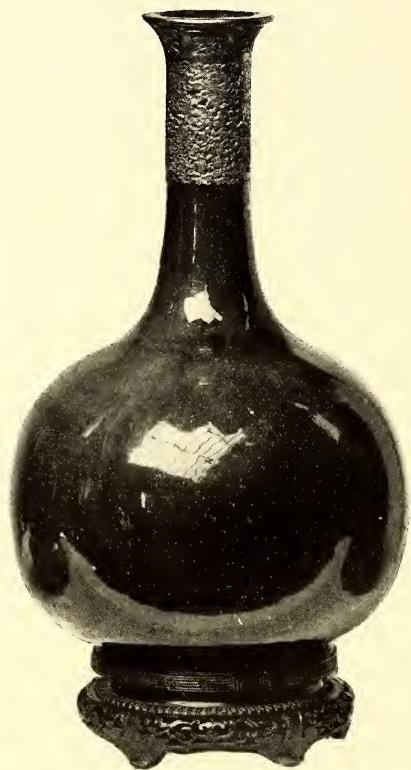
Height, 10⅔ inches.

337—SANG-DE-BŒUF JAR (K'ang-hsi)

Broad pear-shape with a deep bell foot, and broad mouth lightly flaring. Luminous glaze in the hues of the partly fluid, partly congealed blood, red and brownish, with bold crackle and delicate orange peel pittings. Teakwood stand.

Height, 10⅔ inches.

Second Afternoon



338—SANG-DE-BŒUF BOTTLE (*K'ang-hsi*)

Globular with low foot, and neck slightly tapering from the root, its upper portion silver-capped with a flaring lip. Rich and brilliant crackled glaze of fluid *sang-de-bœuf*, the color paling toward brown on the shoulder and glowing in ruby tones about the underbody, and the glaze ending in a gentle welter just above the foot. Carved stand.

Height, 14¾ inches.

Second Afternoon

339—ASHES-OF-ROSES VASE (K'ang-hsi)

Oviform jar shape with convex foot, high and narrow shoulder, and short curvate neck with flanged lip. Heavy resonant porcelain, with a brilliant glaze in ashes-of-roses hues, from the soft gray-browns to the delicate flecked pinks of the peachblooms. Mark of Ch'êng Hua (apocryphal).

Height, 14½ inches.

340—SANG-DE-BŒUF TALL VASE (K'ang-hsi)

Oviform, the foot lightly spreading, the wide neck truncated and metal-capped. Brilliant *sang-de-bœuf* glaze with bold crackle, and *peau-d'orange* surface, its colors including the rich and bright fluent red, the fleckings of congelation, and the pale and mottled hues of the thinning liquid. Inside, and underneath foot, a creamy-white glaze with *café-au-lait* crackle.

Height, 16½ inches.

From the Edson Bradley Collection.

341—SANG-DE-BŒUF TALL VASE (K'ang-hsi)

Inverted pear shape with large gently curved neck and expanding lip. Brilliant mirror glaze lightly crackled and with delicate orange-skin pittings, in deep and rich *sang-de-bœuf* of great density of color. On the upper body are ruby reds, and the fluid thickens and pales in the downward flow, the glaze ending in a deep and even brownish welter at the perfect foot. (The neck has been restored.)

Height, 17½ inches.

342—SANG-DE-BŒUF TALL VASE (K'ang-hsi)

Ovo-cylindrical with high and narrow sloping shoulder and short wide neck with expanding lip. Rich *sang-de-bœuf* glaze with brilliant surface, in the deep tones of the thickening, cooling blood, ending in a dripping welter just short of the foot. (The vase has been broken and restored in the upper portion.)

Height, 18¾ inches.



343—SANG-DE-BŒUF TALL VASE (*K'ang-hsi*)

Oviform with flat foot and high and narrow shoulder, and wide neck slightly expanding at the lip. Lustrous *sang-de-bœuf* glaze, with varying reds and the soft brown, and fleckings of coagulation, and showing a pronounced crackle, predominatingly of vertical trend. (Restorations.) Has teakwood stand.

Height, 17½ inches.



344—SANG-DE-BŒUF TALL VASE (*K'ang-hsi*)

Oviform with perfect, lightly flaring foot, and high and narrow sloping shoulder; broad and short neck capped with a flaring metal lip. Wonderfully brilliant *sang-de-bœuf* glaze, with smooth mirror surface and finely crackled, presenting the rich tones of the fluid blood, mottlings and notes of the gradations as the constituency changes, the glaze ending in a deep, dark and regular flow at the foot. Underneath the foot a greenish peach-gray glaze, crackled and flushed with rich *sang-de-bœuf*. Carved teakwood stand.

Height, 17½ inches.

Second Afternoon



345—FUCHIEN STANDING FIGURE (*Ch'ien-lung*)

Kuan-yin on a low base of curled rockery, one bare foot peeping from her loose robes, her cowl draped over her formal headdress. She looks downward, slightly to her left. Her right hand holds a scroll and the left rests in its palm. Soft creamy glaze. Carved teakwood stand in lotus motive. (Repaired.)

Height, 13 $\frac{5}{8}$ inches.

346—FUCHIEN FIGURE (*Ch'ien-lung*)

The Chinese goddess of mercy enthroned upon a high base of openwork rockery, on an arm of which at her elbow stands a graceful gallipot. Her right foot is raised and crossed upon her left knee, and in her left hand which rests in the palm of her right she holds a jewel. Brilliant white glaze. Teakwood stand in lotus motive.

Height, 12 $\frac{3}{4}$ inches.

347—FUCHIEN STATUETTE OF SHOU-LAO (*Ch'ien-lung*)

The god of longevity standing, right hand clinging to his rustic staff, and in his extended left hand one of the peaches of immortality. Brilliant cream-white glaze.

Height, 12 $\frac{5}{8}$ inches.

348—FUCHIEN STATUETTE OF KUAN-YIN (*Ming*)

The goddess is seated on a high base of rockery, with left elbow on an arm-rest extended upward in the same motive, and in her left hand a scroll. With left knee folded under, her right knee is raised and her right hand folds lightly over it. Rich cream glaze of great brilliancy. Lotus stand in teakwood.

Height, 12 $\frac{1}{4}$ inches.

349—FUCHIEN STATUETTE (*Ming*)

Kuan-yin in voluminous robes, standing on a base of rockery, hands lightly extended in front of her, the left above the right. She wears the tiara and cowl, and a blossom-centred necklace, and looks benignly downward. Brilliant glaze of rich cream tone. Lotus stand carved in teakwood.

Height, 12 $\frac{5}{8}$ inches.

350—PEACOCK-BLUE BOTTLE (*Ch'ien-lung*)

Globular with steep shoulder and wide neck. Brilliant mirror glaze, *truité*, in the rich modification of the turquoise note to which is given the name peacock-blue. (Slight nick in lip.)

Height, 12 $\frac{1}{4}$ inches.

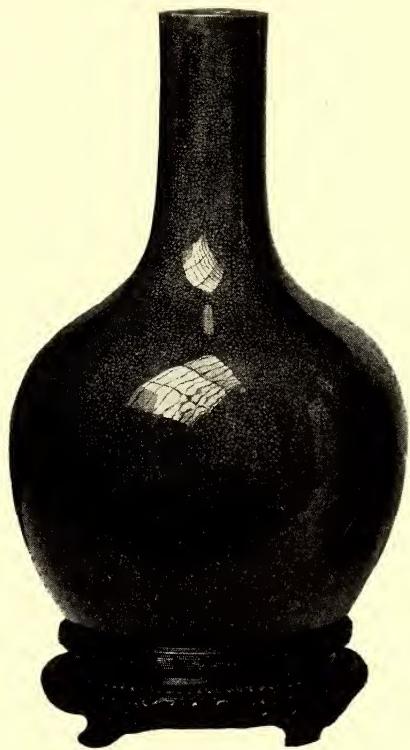
Second Afternoon



351—PEACOCK-GREEN BOTTLE (*Ch'ien-lung*)

Globular with short full neck. Brilliant glaze of rich tone and closely crackled, in a fine, deep, peacock-green note. Has carved stand.

Height, 11½ inches.



352—PEACOCK-GREEN BOTTLE (*Ch'ien-lung*)

Globular-ovoidal with broad flat foot and slender neck. Brilliant mirror glaze of deep and rich peacock-green, boldly crackled in close, small spaces. Carved teakwood stand.

Height, 12½ inches.



353—PEACOCK-GREEN VASE (*Ch'ien-lung*)

Oviform with flat foot, sloping shoulder and broad neck with flaring lip. Rich and brilliant peacock-green glaze with mirror properties, finely crackled. Has teakwood stand.

Height, 13¾ inches.

Second Afternoon

354—TURQUOISE-BLUE VASE (*Ch'ien-lung*)

Oviform with flat foot and rounding, sloping shoulder, and broad neck curving into a spreading lip. Very brilliant glaze of richly mottled and pure-toned turquoise-blue, minutely *truité*.

Height, 14 inches.

355—PEACOCK-BLUE VASE (*Ch'ien-lung*)

Oviform with bold foot, narrow shoulder and short and broad neck, and expanding lip. Brilliant mirror glaze of richly mottled peacock-blue of fine quality, with small, close crackle. (Restoration at lip.)

Height, 14 inches.

356—APPLE-GREEN TALL JAR (*K'ang-hsi*)

Elongated inverted pear shape, with spreading foot, the high shoulder rounding into a wide and short neck which expands lightly at the lip. Deep apple-green glaze of dull lustre, with coarse crackle in *café-au-lait* lines.

Height, 13½ inches.

357—CELADON BOTTLE-SHAPED VASE (*K'ang-hsi*)

Low ovoidal body on broad and bold foot, with tall and wide neck slightly tapering and ending in a lightly everted lip. Peony-scroll and varied borders finely modeled in the paste, under a fine and pure glaze of pale grayish sea-green of brilliant surface. (Slight chip at lip.)

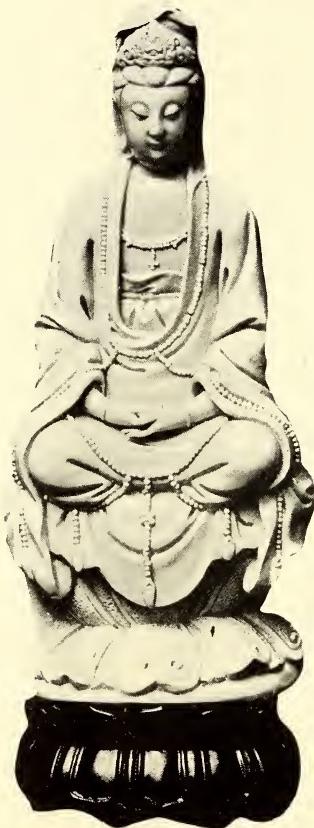
Height, 15¾ inches.

358—CELADON BOTTLE-SHAPED VASE (*K'ang-hsi*)

Large and low ovoidal body on a broad and deep foot, with large neck with slightly tapering root. On the body a finely modeled conventional decoration of archaic dragon-scroll, and on the neck two deep conventional borders, under a brilliant celadon glaze of pure grayish sea-green tone. Has brilliant celadon glaze of pure grayish sea-green tone.

Height, 16 inches.

Second Afternoon



359—FUCHIEN STATUETTE (*Ch'ien-lung*)

An elaborate sculpture in which the Chinese goddess of mercy appears seated on a conventional throne in whose form the lotus motive is retained, its details being freely and imaginatively varied. Her tiara is unusually high, the cowl folds over the higher headdress behind it, and beaded and tasseled necklaces not only cross her breast but enfold her shoulders and drape about her knees, and fall in front of her drapery as it loops about her throne. Brilliant glaze of a soft creamy white. Carved teakwood lotus stand.

Height, 15 inches.



360—FUCHIEN STANDING FIGURE (*Ch'ien-lung*)

Tall figure of Kuan-yin, with head held majestically erect and eyes narrowed and directed downward. The cowl ripples over her high headdress, her necklace is centred by a sceptre-head, and in her left hand she holds a loosened scroll, her right hand touching lightly the left wrist. On an oval base of rockery. Brilliant glaze of rich white. Carved teakwood stand.

Height, 18½ inches.

Second Afternoon

361—FUCHIEN STATUETTE (*Ming*)

A majestic male figure, doubtless an emperor or a god, is seated high in a throne chair, the arched and scrolled arms of which circle behind him and project well at the sides. Over the chair a tiger skin is modeled in relief, the tail curling low at the back and the animal's head appearing between the spread feet of the occupant of the chair, on a low foot-rest with *ju-i* feet. Brilliant glaze of rich grayish-cream tone. On the interior an inscription has been penciled in black. Carved and pierced teakwood stand.

Height, 12½ inches.

362—FUCHIEN STATUETTE (*Ming*)

On an oval base incised in palm-leaf motive is seated the benign Kuan-yin, hands and feet concealed within her flowing robes, cowl over her high headdress and a tiara standing in relief before it. The *ju-i* sceptre-head is conspicuous in her necklace of small beads, on her bared breast, and a twisted girdle binds her skirt below it. The jewel is modeled at the centre of her forehead. Rich cream glaze, very brilliant. Stand carved in teakwood.

Height, 13⅓ inches.

363—FUCHIEN STATUETTE (*Ch'ien-lung*)

Kuan-yin with head bent slightly forward and all but closed eyes looks down from her seat on a high base of rockery in openwork, on a ledge of which behind her is a bundle of three scrolls. She is without the tiara, the cowl covers most of her hair, and on her breast a lotus ornament is conspicuous in her necklace. Brilliant glaze in a pure soft white. Carved teakwood stand in conventional lotus motive.

Height, 14 inches.

364—METALLIC-SOUFFLÉ JAR (*Ch'ien-lung*)

Globular with a deep and spreading foot, short and wide incurvate neck and upright lip, and two handles boldly modeled in relief in the paste, in the form of butterflies above large rings; a molded ring encircles the mid-body. Lustrous glaze of rich and warm copper-red with fine mottled areas of black and silvery metallic fleckings.

Height, 10½ inches.

Second Afternoon

365—WHITE BOTTLE-FORM VASE (*Ch'ien-lung*)

Cylindrical body, with underbody drawing in to a deep foot with convex edge, and broad sloping shoulder; cylindrical neck with spreading lip flattened on top. On the neck a band of overlapping leaves in low relief is bound by a girdle incised with the key-fret, on shoulder and underbody are *ju-i* and conventional petal borders in relief and on the foot is an incised fret border. Around the body a rich floral scroll in lotus and peony motives in relief. Brilliant glaze of rich creamy-white. Has stand.

Height, 11½ inches.

366—LARGE YELLOW JAR (*Ch'ien-lung*)

Broad inverted pear shape with flat foot and wide, truncate neck, and two deer-head handles modeled in high relief. Brilliant glaze of fine rich yellow covering all surfaces. Under foot, incised seal mark of the reign. Has carved and pierced teakwood cover.

Height, 11½ inches.

367—PEACOCK-BLUE BOTTLE (*Ch'ien-lung*)

Large spherical body and broad neck. Invested with a fine glaze of mirror brilliancy, in the rich variety of the turquoise glazes known as peacock-blue; closely crackled.

Height, 15¾ inches.

368—PEACOCK-BLUE DECORATED BOTTLE (*Ch'ien-lung*)

Large spherical body with full neck and lightly molded lip. Extensive decoration finely engraved in the paste, showing a dragon among clouds above the sea, and fishes swimming among aquatic grasses, under a rich turquoise glaze of peacock-blue note, brilliant and finely crackled.

Height, 16¼ inches.

369—CLUB-SHAPED VASE (*K'ang-hsi*)

Ovo-cylindrical with low foot, sloping shoulder and flanged lip. Clothed in a brilliant glaze of rich and fine powder-blue. Under foot, a blue double-ring beneath a white glaze.

Height, 18½ inches.

Second Afternoon



370—CLUB-SHAPED VASE (*K'ang-hsi*)

Brilliant mirror-black glaze with delicate markings of the
peau-d'orange surface.

Height, 17½ inches.

371—CLUB-SHAPED VASE (*K'ang-hsi*)

Brilliant, finely mottled glaze in rich *bleu-fouetté*.

Height, 18¾ inches.



372—MIRROR-BLACK VASE (*K'ang-hsi*)

Club-shape; brilliant glaze of mirror-black, with sunset lustre and vestiges of a rich decoration in gold, showing medallions and panels within scrolls, and on the neck a Shou character. Has carved teakwood stand.

Height, 17 $\frac{7}{8}$ inches.

Second Afternoon

373—IMPERIAL JARDINIÈRE (*Ch'ien-lung*)

Circular, expanding slightly from a broad flat foot to a lightly spreading lip. Finely incised decoration, consisting of peony and plum trees in blossom, and key-fret and swastika-fret borders, beneath a glaze of palest greenish lemon-yellow, with a surface in keeping with the skin of the fruit and having an unctuous or slightly oleaginous aspect. Has a seal mark, incised. Carved wood stand.

Height, 8½ inches; diameter, 12¾ inches.

374—WHITE CYLINDRICAL VASE (*Ch'ien-lung*)

Deep cylindrical body on a retired and spreading foot, with narrow sloping shoulder and wide, slightly incurvate neck with expanding lip. Relief decoration of rich floral scroll, in peony and lotus designs, and *ju-i* and leaf borders, and incised borders of keyfret. Rich creamy-white glaze. (Lip repaired.)

Height, 17¾ inches.

375—LARGE WHITE VASE (*Ch'ien-lung*)

Globular body on deep convex foot, with wide incurvate neck and trumpet lip. Brilliant glaze of soft white, over an extensive incised ornamentation of leaf, petal, and running-scroll borders, and a deep band of rich floral scroll of conventional development.

Height, 15¾ inches.

376—TALL CELADON VASE (*K'ang-hsi*)

Graceful ovoid form with flaring foot, narrow and sloping shoulder, and wide neck with expanding lip. Modeled in low relief in the paste, a decoration of archaic dragons highly conventionalized, amid cloud scrolls, under a brilliant glaze of pure and even delicate grayish sea-green. Mark of Ch'êng Hua (fictitious).

Height, 18½ inches.

Second Afternoon

377—CELADON BEAKER-SHAPED VASE (*K'ang-hsi*)

All-over decoration of archaic dragons amid a conventional scroll in the sacred-fungus motive, modeled in low relief in the paste, between lightly incised borders. Brilliant glaze of delicate grayish sea-green. Mark, a leaf in brilliant sapphire-blue.

Height, 17 $\frac{3}{8}$ inches.

378—POWDER-BLUE VASE (*K'ang-hsi*)

Club-shape; luminous glaze of rich powder-blue showing soft mottlings, penciled in gold with birds in blossoming plum trees, and retaining vestiges of further golden decoration, including an inscription.

Height, 18 inches.

379—POWDER-BLUE BOTTLE (*K'ang-hsi*)

Spherical with low foot, and tapering, slender neck. Mirror glaze of powder-blue in an unusually deep, purplish-blue tone, and threaded by black reticulate lines. Penciled in gold with dragons and phœnixes, ornaments and the whirling pearl of power.

Height, 17 $\frac{1}{2}$ inches.

380—POWDER-BLUE VASE (*K'ang-hsi*)

Large club-shape. Fine resonant hard paste porcelain, invested with a *bleu-fouetté* glaze of rich quality and soft, dull lustre. Mark, a blue double-ring.

Height, 18 inches.

381—MIRROR-BLACK DECORATED VASE (*K'ang-hsi*)

Ovoidal body with flat foot and gracefully rounded shoulder, and short full neck lightly expanding at the lip. Brilliant mirror-black glaze, penciled in gold with a waterside landscape with buildings and figures, and with Shou medallions and an inscription in many columns, considerable portions of the decoration remaining readily visible. (Neck repaired.)

Height, 17 $\frac{5}{8}$ inches.



382—MIRROR-BLACK BEAKER-SHAPED VASE (*K'ang-hsi*)

Rich mirror-black glaze of velvety quality, with delicate *peau-d'orange* markings, and preserving much of a rich golden ornamentation in which the chrysanthemum, sceptre-heads, the swastika and other devices may be seen. Has carved teakwood stand.

Height, 17 $\frac{3}{8}$ inches.

Second Afternoon

383—LARGE APPLE-GREEN VASE (*Ch'ien-lung*)

Pear-shape, with short neck expanding into a broad upright flange lip; on deep and broad expanding foot. At the neck, three rams'-head handles made prominent in high relief. Rich apple-green glaze of mirror quality, with bold brownish crackle. (Slight repair at lip and foot.)

Height, 15 $\frac{1}{4}$ inches.

From the Edson Bradley Collection.

384—CELADON BEAKER-SHAPED VASE (*K'ang-hsi*)

Light porcelain, with a brilliant glaze of light sea-green over a rich peony scroll decoration incised and lightly modeled in the paste, and spreading over the entire exterior surface with the exception of narrow border spaces.

Height, 18 $\frac{3}{4}$ inches.

385—CELADON TALL VASE (*K'ang-hsi*)

Oviform with flaring foot, high shoulder, and high neck with expanding lip; neck encircled midway by a low molding. The entire body given to a rich peony scroll boldly incised in the paste; on the shoulder a narrow hatch border, above which the neck is encircled by successive incised rings, up to a *ju-i* border which appears just below the molding. Brilliant glaze of grayish sea-green with brownish notes, which on the upper neck shows a crackle in dark lines. (Restoration at lip.)

Height, 22 $\frac{1}{8}$ inches.

386—CELADON BEAKER-SHAPED VASE (*Ming*)

Stone-weight porcelain, clothed in a brilliant glaze of fine sea-green hue with bold crackle, over a decoration modeled in relief in the paste, in flowing and graceful floral motives of rich convention. (Restoration at lip.)

Height, 20 $\frac{1}{4}$ inches.

Second Afternoon

387—LAPIS-BLUE BOTTLE-SHAPED VASE (*Ch'ien-lung*)

Large globular-ovoidal body with broad neck. Brilliant mirror glaze in lapis-lazuli blue of rich quality, with *peau-d'orange* surface.

Height, 23 inches.

388—BRONZE-GLAZE INCENSE BURNER (*Ch'ien-lung*)

Deep ovoidal form with broad and bold foot, wide mouth with thickened lip, and two upright and expanding loop handles. The exterior has an archaic ornamentation after ancient bronze forms, comprised of two bands of flame scrolls in relief on an incised thunder-scroll ground, and a third band of detached leaf-tip or spear-head forms enclosing primitive devices in low relief on incised grounds. The whole is glazed in imitation of bronze coated with a soft, dark olive patina and retaining earth deposits in the depressions, and displaying here and there rich bluish-green patches of greater thickness. Carved and pierced teakwood cover, with amethyst knob handle. (Slight repair at handle tips.)

Diameter, 13 $\frac{1}{4}$ inches.

389—CELADON PLAQUE (*Yung Chêng*)

Circular, with broad and deep ovoidal cavetto, and short flaring marly. Sonorous porcelain, coated with a grayish-celadon glaze of delicate, pure and even sea-green tinge, softly lustrous. Bottom of the interior modeled as a medallion, with an archaic dragon among cloud-scrolls in low relief, beneath the glaze. Under the foot, the seal mark of the reign in blue.

Diameter, 18 $\frac{5}{8}$ inches.

390—CELADON PLAQUE (*Ming*)

Circular, with shallow ovoidal cavetto. Sonorous stone-weight porcelain, clothed in a brilliant glaze of rich, deep-toned grayish sea-green. Both inner and outer surfaces of the rim carry a broadly incised conventional floral decoration, the inner surface showing further a key-fret border, and the superior surface of the bottom is in a brocade pattern.

Diameter, 18 $\frac{1}{8}$ inches.

391—CELADON PLAQUE (*Ming*)

Circular, with shallow ovoidal cavetto, round lip and broad low foot. Heavy, resonant porcelain, coated with a rich and brilliant glaze of deep and soft grayish sea-green. The large medallion of the bottom of the cavetto is broadly incised with a floral ornamentation in conventional lotus motive.

Diameter, 17½ inches.

392—CELADON JAR (*Ming*)

Large inverted pear shape with heavy beveled foot, and broad mouth encircled by a lightly molded lip. Stone-weight, sonorous porcelain, with a brilliant glaze of rich sea-green of deep tone and fine quality. The upper portion of the body is broadly incised with a rich floral scroll, interrupted by foliated panels within which ideographic characters are modeled in relief, and the underbody carries a deep border of long slender leaves or petals. Carved and pierced teakwood cover, with white jade handle carved as two peaches of longevity; carved teakwood stand.

Diameter, 13 inches.

393—CELADON JAR (*Ming*)

Body in large inverted pear shape, with slightly concaved shoulder and contracting neck, and flanged lip, and broad mouth and foot, the whole octagonal; two prominent animal-head handles, pierced laterally. The demarcations between the eight sides, and between the shoulder and the body and neck, are bold relief moldings. Each side carries within a foliated panel with incised brocade ground an ideograph in relief, and above the panel a floral scroll in relief, while below is further formal ornamentation. On the shoulder are flower and fruit scrolls in relief, and on the neck and lip incised decorations. The whole in a rich and brilliant celadon glaze of fine grayish sea-green tone. Has carved teakwood cover.

Height, 14½ inches.

Second Afternoon

394—CELADON JARDINIÈRE (*Ming*)

Deep ovoidal form with short and thick flanged lip, the body modeled as though set into and upon a low carved stand, as a foot. This stand is carved with scrolled skirt and four conventional *ju-i* feet in relief. The body of the jardinière carries a fine scroll in lotus motive, boldly carved in relief. The whole is richly glazed in brilliant celadon, a fine grayish sea-green whose depth of tone varies with the thickness of the flow over the variously carved surfaces.

Diameter, 17½ inches.

395—LARGE POTTERY INCENSE BURNER (*Ming*)

Broad ovoid body on three boldly carved animalistic feet, with deep cylindrical neck and broadly flanged and thick lip; two broad handles springing from shoulder, neck and lip, rise high above the lip in a gentle outward curve. Rich and glowing glaze of mottled turquoise-blue, exhibiting a delicate crackle. Wood cover, with massive knob handle carved as a fungus group. (Restoration at handles.)

Height, 23 inches.

THIRD AND LAST AFTERNOON'S SALE

SATURDAY, FEBRUARY 9, 1918

AT THE AMERICAN ART GALLERIES

BEGINNING AT 2.30 O'CLOCK

Catalogue Nos. 396 to 582, inclusive

CLOISONNÉ ENAMELS AND BRONZES

396—CLOISONNÉ ENAMEL GILT BRONZE ROUGE BOX WITH COVER
(*Ch'ien-lung*)

Circular and ovoidal. Lotus decoration in vermillion, yellow, green, white and cerulean on a turquoise-blue ground. Incised *Ch'ien-lung* mark.

397—CLOISONNÉ ENAMEL GILT BRONZE WATER CUP WITH COVER
(*Ch'ien-lung*)

Quadrilateral, all corners rounded; low foot. Polychrome decoration in conventional lotus design on a turquoise-blue ground, with *ju-i* borders in lapis-blue.

398—CLOISONNÉ ENAMEL GILT BRONZE INCENSE BURNER
(*Ch'ien-lung*)

Quadrilateral on scrolled legs; flanged lip supporting two upright loop handles; dentate ridges at corners and centres of sides. Dome cover surmounted by a Fu with paw on a brocade ball. Decoration, the ogre features and archaic dragon scroll in rich polychrome on a turquoise-blue ground.

Height, 6 3/4 inches.

From the Borden Collection.

Third and Last Afternoon

**399—CLOISONNÉ ENAMEL GILT BRONZE INCENSE BURNER
(*Ch'ien-lung*)**

Cauldron shape on three cabriole legs with Fu-lion head, knees and scrolled feet; two lion-head and loose-ring handles. Dome cover with lotus handle and knob finial. Rich lotus decoration in polychrome on a turquoise-blue ground.

Height, 8½ inches.

400—CLOISONNÉ ENAMEL PRICKET CANDLESTICK

Slightly tapering circular standard on bell-shaped base. Floral ornamentation on turquoise ground. Much restored, and grease basin inverted.

Height, 14 inches.

401—CLOISONNÉ ENAMEL GILT BRONZE Box (*Ch'ien-lung*)

Quadrilateral with chamfered corners; low dome cover. On sides, top and bottom, dragons among clouds, with corners and borders in lotus design, all in polychrome on turquoise-blue ground.

Diameter, 6 inches.

**402—CLOISONNÉ ENAMEL GILT BRONZE INCENSE BURNER
(*Ch'ien-lung*)**

Oblong with scrolled legs, ridged corners, ridges at centres of sides, and upright loop handles. Dome cover surmounted by a Fu with a floral ball in filigree. Ox-head and archaic dragon ornamentation in five-color on a turquoise-blue ground. Has teakwood stand.

Height, 9¼ inches.

403—CLOISONNÉ ENAMEL INCENSE BURNER (*Ming*)

Deep ovoidal form on three low stump feet; loop handles in the forms of lizard-dragons. Decoration, four-clawed dragons and the flaming jewel, in lapis-blue, vermillion, green, white and light yellow, on a turquoise-blue ground. Hsüan Tê seal mark. Carved teakwood cover with silver wire inlay.

Height, 5½ inches.

Third and Last Afternoon

404—CLOISONNÉ ENAMEL GILT BRONZE INCENSE BURNER
(*Ch'ien-lung*)

Cauldron shape on three scrolled legs with upturned dragon-head knees. Five-clawed dragons modeled in the round form loop handles. Mandarin cover, with button finial incised with Shou medallions, and filigree ornamentation. Decoration, a rich lotus scroll, plum blossoms and *ju-i* borders, in polychrome on a turquoise-blue ground.

Height, 11½ inches.

405—CLOISONNÉ ENAMEL GILT BRONZE VASE (*Ch'ien-lung*)

In twin-fish form, the fish resting on their tails; one in white and one in dark green, with details in turquoise and lapis-blue, green, vermillion and yellow.

Height, 11 inches.

406—CLOISONNÉ ENAMEL BEAKER-SHAPED VASE (*Ming*)

Decorated with lotus scrolls, archaic dragons, the ogre features and other conventional designs in pale green, lapis-blue, vermillion, white and pale yellow on a deep turquoise-blue ground.

Height, 14¾ inches.

407—CLOISONNÉ ENAMEL GILT BRONZE INCENSE BURNER
(*Ch'ien-lung*)

Oblong, on tubular legs, with corners, legs and centres of sides marked by bold ridges; two upright loop handles. Low dome cover surmounted by a lion on his haunches. Archaic dragon and ogre decoration, together with flowers and geometrical scrolls, in polychrome on a ground of turquoise-blue.

Height, 15 inches.

408—CLOISONNÉ ENAMEL GILT BRONZE TRIPOD INCENSE BURNER
(*Ming*)

Cauldron shape, the legs in the coils of dragons modeled in bold relief; short upright loop handles. Dome cover with knob finial, both pierced, and modeled in the motive of dragons among clouds. Body decorated with dragons pursuing the omnipotent jewel, and neck with a floral border, in rich polychrome on a turquoise-blue ground.

Height, 13¾ inches.

Third and Last Afternoon

409—CLOISONNÉ ENAMEL GILT BRONZE INCENSE BURNER
(*Ming*)

Oblong, on tall scrolled feet; two high loop handles. From corners and centres of sides project ridges carved in key-fret. Ox-head and archaic dragon decoration in rich colors on a ground of turquoise-blue. Carved teakwood cover with jade handle. Teakwood stand.

Height, 18½ inches.

410—CLOISONNÉ ENAMEL BEAKER-SHAPED VASE (*Ming*)

Quadrilateral; corners and sides marked by scrolled ridges. Decorated in ogre and archaic dragon motives, and with blossoms, in polychrome on a dark turquoise-blue ground.

Height, 20½ inches.

411—CLOISONNÉ ENAMEL BEAKER-SHAPED VASE (*Ming*)

An inverted pear shape section on a low bell-shaped base supports a deep trumpet neck, and running the length of the sides are prominent ridges modeled in a succession of T-shapes. Rich lotus-scroll decoration in deep-toned polychrome on a ground of dark turquoise-blue. Under the foot a six-character Ming mark in relief within a sunken square. Carved teakwood stand.

Height, 23¼ inches.

412—CLOISONNÉ ENAMEL GILT BRONZE INCENSE BURNER
(*Ch'ien-lung*)

Globular, on three short and heavy bulbous legs, with short neck, and deep, flanged lip, and two large and spreading recurved handles which are pierced with narrow oblong apertures. Entire exterior surface richly decorated in archaic animalistic motives, in polychrome on a turquoise-blue ground. Has teakwood stand.

Height, 21 inches.



413—CLOISONNÉ ENAMEL GILT BRONZE TRIPOD INCENSE BURNER
(*Ch'ien-lung*)

Deep and broad inverted bell shape, the feet in form of elephants' heads with trunks curled under; elephant-heads also form the handles, the trunks up-curling. Bell-shaped cover, surmounted by a recumbent elephant, bravely caparisoned and bearing a vase on its back. Elaborate lotus-scroll decoration, interspersed with bats and many medallions; *ju-i* and floral scroll borders. All in polychrome on a rich turquoise-blue ground. In the cover the enamel decoration is within *ju-i* panels pierced at the centre with medallions, the *ju-i* figures embraced within a pierced ground modeled in the motive of bats among cloud scrolls.

Height, 26½ inches.



414—LARGE CLOISONNÉ ENAMEL GILT BRONZE GALLIPOT
(*Ch'ien-lung*)

Rich and brilliant decoration of peach trees in flower and fruit, in warm colors on an ivory white ground which is threaded in metal by a swastika lattice. On the shoulder a blossom trellis in lapis and turquoise-blue on a dark vermilion ground, and on the neck a lotus scroll in polychrome on a turquoise-blue ground.

Height, 24 $\frac{5}{8}$ inches.

From the Arthur Hoe Collection.

Third and Last Afternoon

415—THIBETAN RELIQUARY

A receptacle formed of a human skull, and metal lined, set in a triangular bronze holder or base, whose sides are formed of flame-haloës, with Buddhistic heads at the corners. Dome cover, its handle modeled as another head, surmounted by a lotus cup supporting a crown-like structure in openwork. The cover is modeled in relief with statuettes of four gods, Aizen-Myōwō and three others, embraced within haloës, an ideographic character beside each, and a conventional scroll with turquoise studdings. Brown and black patina from incense fumes.

Height, 11½ inches.

416—THIBETAN GILT BRONZE GROUP

Figure of a god, with a fire halo in form of a headdress and supporting a skull, riding a fierce looking quadruped and holding emblems in both outspread hands. The halo and various details painted with vermilion lacquer.

Height, 6½ inches.

417—GILT BRONZE SACRIFICIAL VESSEL (*Sung*)

In the form of an ox-like quadruped with expansive, up-standing ears, and bushy tail, its head and sides incised with scrolls and wearing a collar in low relief incised with the *lei-wen*. An oval aperture in the back is closed with a hinged cover and surmounted by a mushroom-like handle. Smooth spots of blackish patina, and dull greenish encrustations. Carved teakwood stand with silver wire inlay.

Length, 9 inches.

418—GILT BRONZE FIGURE GROUP (*Ch'ien-lung*)

Hotei, with beaming smile, seated, with one arm on the head of a recumbent tiger, the animal's head resting on his knee, and his other arm embracing one of two figures which are at his either side, while four happy boys play about him. Patches of brownish patina and touches of green. Carved teakwood stand.

Height, 4¾ inches; length, 7¼ inches.

Third and Last Afternoon

419—PEWTER INLAID JAR WITH COVER

Hexagonal, with inverted pear shape contour; low dome cover with knob finial. Inlaid in brass with figure panels, and lotus and other floral sprays, the brass being further finely engraved. Soft, dull patina. Carved teakwood stand.

Height, 8½ inches.

420—BRONZE MIRROR (*Ch'in*)

With dragon and phœnix relief decoration within borders of rays and wave lines. Smooth black patina, with thick malachite-green patches.

Diameter, 3¾ inches.

421—BRONZE MIRROR (*Ch'in*)

Archaic animalistic decoration in relief within fine line borders. Dense green patina heavily incrusted; on the face, smooth areas of blackish patina.

Diameter, 3⅓ inches.

422—BRONZE MIRROR (*Ch'in*)

Phœnix decoration in fine line relief, within a bordered medallion about a double-square; exterior border of chevron pattern in light double-line within a lightly sunken channel. Smooth gray-black patina with rust-red areas and dense green patches.

Diameter, 3⅔ inches.

423—BRONZE MIRROR (*Ch'in*)

Decoration, a coiling dragon in relief, within line and spear-point borders. Black and leaden-gray patina, with dense malachite-green incrustations and brownish earthy deposits.

Diameter, 3½ inches.

Third and Last Afternoon

424—BRONZE MIRROR (*Han*)

Around the rim a beveled festooning, the plane below studded with twenty-eight conical bosses amid a scroll interrupted by conventional blossom devices. Silvery-gray and rust-red patina with dense green incrustations and earthy attachments.

Diameter, 5½ inches.

425—BRONZE MIRROR (*Ch'in*)

A band of primitive ornament in line relief, in which it is possible to divine archaic bird forms, is studded with five bosses, and encircled by a band of ideographs; exterior wave-line and spear-point borders. Fine black patina.

Diameter, 4½ inches.

426—BRONZE MIRROR (*Ch'in*)

A band of detached ornaments of conventional leaf design in line relief is broken by four small bosses, and lies within a radiating border which is repeated on the inner side. Rich black and soft grayish patina, with shallow pittings and brownish earth deposits.

Diameter, 4 inches.

427—BRONZE MIRROR (*Ch'in*)

Spear-head, wave and line borders enclose a band carrying an ideographic inscription in delicate relief, which encircles a ring of dragons executed in a bolder relief. Glossy black and soft grayish patina, with green incrustation and earthy deposits.

Diameter, 4⅞ inches.

428—BRONZE MIRROR (*Ch'in*)

A medallion with a decoration of numerous birds in line relief encloses a square decorated with a conventional device in low relief; on the rim, a chevron border within a shallow channel. Bright silvery surface, with a dull grayish patina and dense green incrustations.

Diameter, 4¾ inches.

Third and Last Afternoon

429—BRONZE MIRROR (Ch'in)

Finely modeled decoration in high and low relief on sunken grounds, consisting of squirrels among the grapes, and birds and butterflies among still other grapes. Rich black and soft silvery-gray patina.

Diameter, 4 $\frac{5}{8}$ inches.

430—BRONZE MIRROR (Chou)

Finely executed animalistic ornamentation in line relief, in a medallion enclosing a square bearing a formal design; radiate, serrate and chevron-and-dot borders. Smooth black and soft grayish patina.

Diameter, 5 $\frac{1}{8}$ inches.

431—BRONZE MIRROR (Chou)

Bird forms to the number of eight, in primitive representation and line relief, appear in a medallion studded with eight bosses and enclosing an ornamented square; radiating, spear-head and chevron borders. Smooth and brilliant black patina.

Diameter, 5 $\frac{5}{8}$ inches.

432—BRONZE MIRROR (Chou)

On the rim an archaic dragon-scroll border in delicate cavetto, and on the depressed center an animalistic decoration in line relief, obscured by greenish incrustations and reddish and grayish earth deposits over a smooth patina of rich black.

Diameter, 5 $\frac{1}{2}$ inches.

433—BRONZE MIRROR (Han)

Conventional scroll, spear-tip and radiate borders, about an ideographic band broken by a superposed seal, and enclosing a medallion with primitive animalistic decoration, which in turn contains a square, both medallion and square studded with bosses. Soft blackish and grayish patina, with brown patches and dark green incrustation.

Diameter, 7 inches.

Third and Last Afternoon

434—PLACARD OF SMALL BRONZES (Chou)

A pike or battle-ax head with two divergent blades, a sword-guard, a knife-shaped ornament or symbol with a ring at the handle-end, three bronze rings, five gilt bronze rings, and the fragment of another ring; thickly incrusted green and brown patina.

435—PLACARD OF THREE BRONZE WEAPONS (Han)

Two halberd heads, or short swords or bayonets, and a pike; dark greenish, grayish and reddish-brown patina, dense green incrustations and grayish earthy deposits.

Length of longest, 20 inches.

436—BRONZE TRIPOD INCENSE BURNER (Sung)

Cauldron shape with straight tubular legs, and two upright loop handles springing from the rim; three double-loop handles on the body, and a single loop standing out from each leg. Archaic animalistic decorations in relief, on an incised ground of vermicular scrolls. Dull red and dark green patina. Teakwood cover.

Height, 6½ inches.

437—BRONZE HANGING VASE WITH OWN ORIGINAL COVER (Chou)

Spherical, on a deep cylindrical foot, with wide neck slightly expanding and lightly molded lip; low dome cover with three small upright loops, through the central one passing a loose-ring handle. On the shoulder two animal heads in low relief supporting fixed rings, which are connected by chains with a recurring bail from which the vase is suspended. Decoration, the *t'ao-t'ieh* ogre features and archaic dragons in relief on a ground of incised vermicular scroll. Rich dark greenish-brown patina with rust-red and malachite-green notes. Carved teakwood arched stand.

Length, suspended, 10¾ inches; height of stand, 16½ inches.

Third and Last Afternoon



438—BRONZE SACRIFICIAL VESSEL WITH ITS OWN ORIGINAL COVER
(*Chou*)

Ovoidal on three short feet; two heavy upright loop handles springing from just below the lip; low dome cover surmounted by three ducks. Finely engraved decoration in involved archaic scroll motives, in two bands on the body and one on the cover, with a scroll medallion on cover and scroll borders on handles. Soft grayish-black and green patina, with blue and rust-red spots.

Handle-spread, 6½ inches.



439—BRONZE SACRIFICIAL VESSEL WITH ORIGINAL COVER (*Chou*)

Ovoid with a deep and spreading foot, and two dragon-head loop handles; dome cover with circular expanding handle. Underbody traversed by deep lateral channels, on the shoulder a band of archaic dragon-scroll in cavo-rilievo, and a further archaic decoration on the foot; more channels on the cover, and an incised border of primitive pattern; all crudely executed. Long incised inscription at bottom of interior, and incised seal within cover. Rich green, brown and reddish patina, in combination with grayish earthy crustations. Carved teakwood stand.

Diameter, 6 inches.

Third and Last Afternoon

440—BRONZE SACRIFICIAL VESSEL (*Chou*)

Low ovoid body on a deep and broad bell-shaped foot, with lightly expanding lip. Under the lip a low relief band ornamented with archaic dragons on a scrolled ground, the band broken by three dentated ridges alternating with primitive animal-heads in relief. Similar band around the foot, with six of the ridges and without the animal-heads. Emblematic incisions at bottom of interior, including a constellation. Fine patina in dark olive and rich mahogany tones, with thick and dense malachite incrustations.

Diameter, 6 $\frac{5}{8}$ inches.

441—BRONZE TRIPOD INCENSE BURNER (*Chou*)

Cauldron shape, the straight legs tubular with inner sides flattened; two upright loop handles. A band of decoration under the lip is obscured by earth deposits, the ogre eye in relief only appearing. Black, green and rust-red dense patina, and thick gray and brown earth incrustation. Three-character inscription incised at bottom of interior. Carved teakwood cover and stand. *Height, 8 $\frac{1}{4}$ inches.*

442—BRONZE TRIPOD INCENSE BURNER (*Chou*)

Cauldron shape on large and long tapering feet; two upright loop handles springing from the expanding lip. Decoration, the ogre features in relief on an incised scroll ground, in a single low-relief band beneath the lip. Russet and dark moss-green and malachite patina, and grayish earthy attachments. Teakwood cover and stand.

Height, 9 $\frac{1}{4}$ inches.

443—BRONZE SACRIFICIAL VESSEL (*Chou*)

Ovoidal body with expanding rim, on a deep cylindrical foot spreading slightly at its bottom to a second or under foot, also cylindrical; two large dragon-head loop and drop handles. Bold animalistic decoration, with the ogre features and archaic dragons in relief on an incised scroll ground. Dark olive, brown, blackish and russet patina. Carved teakwood stand inlaid with silver wire.

Handle-spread, 10 $\frac{3}{4}$ inches.

Third and Last Afternoon

444—BRONZE TRIPOD INCENSE BURNER (*Chou*)

In cauldron shape with a hip modeling; flange lip from which spring two upright loop handles; the legs tubular. Entire body given to boldly modeled animalistic decoration in relief on an incised scroll ground. Russet, warm mahogany, grayish and rich green patina, and earthy incrustations. At one side of interior an incised mark. Teakwood cover.

Height, 8½ inches.

445—BRONZE SACRIFICIAL VESSEL (*Han*)

Ovoidal body with expanding lip, on a deep foot; two dragon-head loop and drop handles. Under lip and on foot, bands of deeply incised primitive scroll decoration, that under the lip supporting midway of the sides two animal heads in high relief. Rich black patina mottled with spots of dense green incrustation. Carved teakwood cover and stand.

Diameter, 7 inches.

446—BRONZE TRIPOD INCENSE BURNER (*Han*)

Cauldron shape with a hip modeling and tubular legs; flange lip, and two upright loop handles. Animalistic decoration in bold relief on an incised scroll ground. Rich green patina with blackish and russet areas and grayish earth incrustation. Carved teakwood cover and stand.

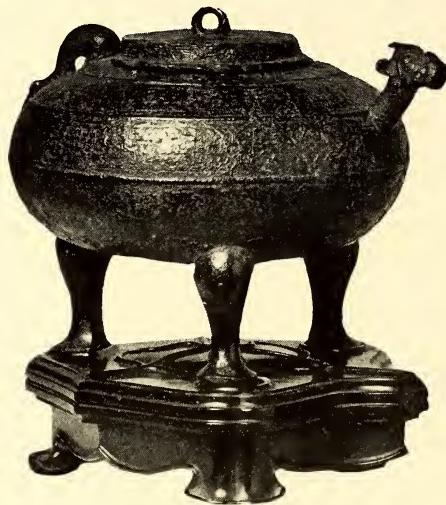
Height, 8½ inches.

447—BRONZE VASE (*Han*)

Large pear shape with wide and short neck and expanding molded lip, and lightly expanded deep foot; animalistic handles in low relief, with large loose rings (one ring missing). Unornamented save for three prominent rings encircling the body. Varied patina of rich green, warm mahogany and soft grayish notes, and mingled incrustations.

Height, 10 inches.

Third and Last Afternoon



448—BRONZE SACRIFICIAL WINE VESSEL WITH ITS OWN ORIGINAL COVER (*Chou*)

Ovoid, on three cabriole legs with bold feet, with comparatively small mouth and straight upright lip, over which fits a cap cover with upright ring handle. From below the shoulder projects a short dragon-head spout, and from a higher point of the shoulder, on the opposite side, a loop of the monster's body seems to have been fashioned for holding a ring or cord handle, and a claw grasps a ridge which extends down the depth of the vessel's side. Freely incised primitive scroll decoration on body and cover, largely obscured by a dense aerugo of rich deep green and dark brown. Teakwood stand.

Diameter, 8½ inches.



449—BRONZE SACRIFICIAL WINE EWER WITH ITS OWN ORIGINAL
COVER (*Chou*)

Large pear shape with short neck and expanding lip, on three tubular feet; straight, up-tilted spout, and dragon-head loop handle. Dome cover attached by a bail to the dragon-head, and having itself a small loop handle. On shoulder and cover, each, a single low relief band showing the ogre eyes in an incised scroll ground. Black patina with greenish patches, and slight earthy deposits. Carved teakwood stand.

Height, 11 $\frac{1}{4}$ inches.

Third and Last Afternoon

**450—BRONZE SACRIFICIAL VESSEL WITH ITS OWN ORIGINAL COVER
(*Chou*)**

Ovoid, with a narrow sloping shoulder and short everted lip, two fixed-ring handles, and three short cabriole legs. Low dome cover surmounted by three recumbent sheep; at the rim three short drops for keeping in place. Both body and cover studded with bosses. Thickly incrusted with a rich dark green aerugo, interrupted by smooth areas of black and brownish patina; slight earthy attachments. Carved teakwood stand.

Diameter, 8½ inches.

451—BRONZE HANGING BELL (*Han*)

Ovate contour, with flat top and short upright loop for suspension. On both faces an archaic, highly conventional decoration in line relief, representative of the ogre features. Unctuous patina of rich green with mahogany mottlings.

Length, 8½ inches; height of stand, 17½ inches.

452—BRONZE TRIPOD INCENSE BURNER (*Chou*)

Cauldron shape with flange lip and two upright loop handles, the legs long and tubular. Around the body a boldly modeled animalistic decoration in low relief on an incised scroll ground. Varied patina of rich black, green, russet and reddish-mahogany tones, and grayish earthy attachments. Carved teakwood cover with white jade figure handle.

Height, 9¼ inches.

453—BRONZE BOWL (*Han*)

Ovoidal with flat foot and lightly everted lip, and two animalistic handles in low relief supporting loose rings. Body girdled by a light relief band. In places the bronze comes to view in natural color, elsewhere shows black and a silvery-gray patina, but for the most part the surface both exterior and interior is thickly coated with a dense green patina and brownish earth incrustments. Has stand.

Diameter, 8¾ inches.

Third and Last Afternoon

**454—BRONZE SACRIFICIAL VESSEL WITH ITS OWN ORIGINAL COVER
(*Chou*)**

Cauldron shape, with upright lip within a narrow molded lip, two upright loop handles, and three cabriole legs with animalistic knees modeled in relief. Low dome cover with flat ring handle on six short elbow supports. On the body two bands of delicately incised fret ornamentation, not clearly distinguishable, at either side of an equatorial molding, and on the cover four successive bands of similar ornament more boldly executed, separated by low moldings. Lustrous brown and black patina with dense green incrustations and earthy attachments. Teakwood stand.

Height, 8½ inches.

455—BRONZE TRIPOD INCENSE BURNER (*Chou*)

Cauldron shape with broadly flanged lip and heavy cabriole legs, and two upright loop handles springing from the middle of the sides. Heavy carved primitive scroll decoration in which the ogre eyes appear. Smooth blackish-brown, and dense malachite-green, russet and mahogany patina. Teakwood cover.

Diameter, 8½ inches.

456—BRONZE SACRIFICIAL VESSEL (*Han*)

In two parts: an ovoidal bowl with a broad, spreading foot, and two animalistic handles in low relief, which have held rings; and a vessel fitting into this and supported on its rim by a broad flange, the second vessel having a rounded shoulder on which are two animal-head and loosening handles, and a wide mouth with upright lip. The lower vessel shows a shallow channel and bold molding below the lip. Smooth black and brown, and dense dark malachite-green patina, with rust-red spottings and thick incrustations. (Reinforcement at one side of outer vessel under the lip.)

Diameter, 9 inches.

Third and Last Afternoon



457—BRONZE PILGRIM-BOTTLE VASE (*Han*)

On low quadrilateral spreading foot. Two loop and ring handles on the shoulder, and the only ornamentation of the vase slight depressions modeled at either side of them, following downward the curve of the body. Brownish-olive, malachite-green and reddish mahogany patina. Has stand.

Height, 10 inches.



458—BRONZE SACRIFICIAL VESSEL WITH ITS OWN ORIGINAL COVER
(Han)

Heavy and broad pear shaped body, with broad cylindrical base flanged at the bottom and supported on three short animal-head feet; flattened shoulder on which rests the cover, encircling a high contracting lip; the cover dome shape, with a broad flange handle. Two large and heavy dragon-head loop handles with drops. Both bowl and cover encircled by series of channels, and by bands of ornament displaying archaic dragons in relief on an incised *lei-wen* ground. Within the cover an incised inscription in twenty characters. Dense black, dark green and mahogany patina, and incrusted.

Height, 9½ inches; handle span, 13¼ inches.

Third and Last Afternoon

459—BRONZE SACRIFICIAL VESSEL (*Chou*)

Broad inverted bell form, the lip expanding and of delicate finish, on a deep, circular, slightly spreading foot. Two boldly modeled dragon-head loop and drop handles. The greater portion of the body shows a graceful vertical fluting, above this being a band of archaic dragons in low relief on a primitively incised *lei-wen* ground, interrupted by two animal heads in relief, and the foot is encircled by a similar band interrupted by four vertical ridges. Soft and silvery, and rich black, patina, both smooth, and a dull greenish patina and grayish and brownish earthy attachments. Boldly incised inscription at bottom of interior. Carved teakwood cover and stand, with silver wire inlay.

Diameter, 8½ inches.

460—BRONZE BOTTLE-FORM VASE (*Han*)

Large pear shape with broad neck slightly expanding, and low foot. Girdled by a plain shoulder molding. Varied, lustrous patina, a dappling of gray, black, russet, malachite-green and mahogany tones. Has stand.

Height, 11¾ inches.

461—BRONZE SACRIFICIAL VESSEL (*Chou*)

Globular with deep cylindrical foot, broad rounding shoulder, and short expanding lip. Animalistic and scroll decoration, incised and in relief, with large and small bosses, in bands encircling body and foot. Dense gray-green patina and grayish earth incrustations. Has stand.

Diameter, 10½ inches.

462—BRONZE TRIPOD INCENSE BURNER (*Han*)

An ovoid bowl with short everted lip supporting two expanding loop handles, on three hollow legs slightly cabriole in effect. Under the lip a deep band broadly scrolled, with indistinguishable animalistic ornamentation. Black and deep brown patina with green mottling and grayish earth attachments. Carved teakwood cover and stand.

Handle span, 12½ inches.

Third and Last Afternoon

463—BRONZE LIBATION CUP (*Shang*)

Inverted bell shape on three long spear-head feet, the lip expanding and supporting at opposite points two quadrangular upright stems crowned by conical, mushroom or hat-shaped tops, these tops adorned by spiral incisions and low knob finials. At one side of the body a loop handle. Body finely incised with traditional archaic animalistic ornamentation, punctuated by ridges and bosses. All surfaces coated with a rich and lustrous black patina, patched in places with greenish incrustations. Carved teakwood stand.

Height, 14½ inches.

464—BRONZE SACRIFICIAL VESSEL (*Chou*)

Broadly pear shaped body, with a deep cylindrical foot which is pierced by three quadrangular openings; the conical shoulder ends abruptly at a short everted lip about a large mouth. Lateral channels are found under the lip, and below them the shoulder is ornamented with incised scrolls, spotted with bosses; the body lower down shows a bold lattice and angular scroll decoration, and a *lei-wen* border encircles the foot. Brown and dense green patina. Has carved teakwood inlaid cover.

Diameter, 11 inches.

465—BRONZE JAR (*Chou*)

Spherical on a low and slightly expanded foot, with broad and short expanding neck; two animal-head and loose-ring handles at the shoulder. Body encircled by three low molded straps, and three bands of incised decoration in primitive scroll motives, largely obscured by a richly incrusted patina in brown, green, rust-red and grayish notes.

Height, 13 inches.

Third and Last Afternoon



466—BRONZE SACRIFICIAL VESSEL WITH ITS OWN ORIGINAL COVER
(*Chou*)

Cauldron shape on three cabriole legs, the knees boldly modeled with crude relief scrolls which in turn are incised with spirals; large mouth and two upright loop handles; low dome cover surmounted by three recumbent animals and having a loop and ring handle. Entire surface of cover and that of the greater part of the body given to a finely incised decoration in conventional scroll patterns, which is largely obscured by a rich and wonderfully varied patina and numerous earthy incrustations. Carved teakwood stand.

Height, 10½ inches.

Third and Last Afternoon

467—BRONZE BOTTLE-FORM VASE (*Ch'in*)

Deep ovoid body on a spreading foot, with graceful incurvate neck molded at the root, and expanding lip. A slight depression in the lip, if designed and not the result of accident, forming a delicate spout effect or pouring channel, may indicate the primary use of the vessel as a wine jar. Entire surface encrusted with a rich patina in olive, gray, brown, grayish-green and bluish tones.

Height, 15 $\frac{1}{8}$ inches.

468—BRONZE SACRIFICIAL VESSEL WITH ORIGINAL COVER (*Chou*)

Cauldron shape on three cabriole legs; two upright loop handles; dome cover with flange handle upheld by six supports. Bands of involved scrolls intricately worked out in primitive design encircle body and cover, executed in vigorous incision. Olive, grayish and malachite green, mahogany and rust-red patina, and earthy incrustations. Carved teakwood stand.

Height, 11 inches.

469—BRONZE BELL (*Han*)

At the top a standing tiger with open mouth, and tail curling, serves as handle, standing within an oval flanged lip, which, were not the animal there, would appear to be rather the foot of the piece; below it the body widens in ovoid expansion, contracting again and continuing downward as an oval cylinder to an open foot. On both faces, at either side of a scroll medallion incised, are intertwining serpents in low relief, demons issuing from the mouths of the serpents that are headed upward. Brilliant black patina, with greenish incrustations, and gray and yellowish earth deposits.

Height, 14 $\frac{3}{4}$ inches.

Third and Last Afternoon

470—BRONZE BEAKER-SHAPED VASE (Han)

All three divisions of the piece are ornamented, the middle and lower sections in low relief on incised grounds, an archaic dragon motive being traceable amid the massed incrustations of patina and earth, and the upper section incised with the *lei-wen* within in deep pointed leaves. Middle and lower sections support four vertical dentated ridges which project boldly, the quadrilateral elbow teeth pointing downward. Red, blue, green, gray, brown and yellowish aerugo, and grayish earth incrustations. Has stand.

Height, 18½ inches.

471—TALL BRONZE JAR WITH ITS OWN ORIGINAL COVER (Han)

Quadrilateral, the sides curving in inverted pear shape to a bold quadrangular foot; high sloping shoulder and square neck. Three dragon-head loop handles. Dome cover with knob finial. All corners marked by projecting ridges, and similar ridges stand at the center of each side on all sections. Low relief bands circle all sections, incised with closely worked primitive scrolls, and pendant from one band on the body are deep pointed leaves ornamented in bold design. Rich red, green and brown patina, thickly incrusted.

Height, 32 inches.

472—BRONZE STATUETTE (Ming)

Standing figure of Buddha, hands extended in front of him at both sides, palm outward, the right raised, and the left lowered, from the wrist. He is in long robes, which sweep out and drop gracefully from his shoulders and forearms. Gilt bronze, which has been lacquered in vermillion and further gilded, and shows also rich tones from the effects of incense. Carved wood lotus base in vermillion and gold lacquer.

Height, 20 inches; with stand, 25 inches.

Third and Last Afternoon

CHINESE POTTERY

473—FLUSH-GLAZE TRIPOD JAR (*Yuan*)

Low ovoidal body with broad straight neck and expanding lip; thumb-and-finger-pinched feet. Bluish glaze after the order of the Sung *clair-de-lune*, with light crackle, the glaze thinning over the lower body and taking a brownish-gray note; on one side a broad bluish and purplish flush, and a lesser one opposite. (Slight restoration at lip.)

Diameter, 3½ inches.

474—FLUSHED CLAIR-DE-LUNE INCENSE BURNER (*Yuan*)

Low ovoidal body on three stump feet, with broad neck slightly contracting, and flanged lip with a slight upward curl. Bluish *clair-de-lune* glaze of the Sung type, with a broad and erratic crackle, and a delicate purplish flush variously spread.

Height, 3¼ inches.

475—TEMMOKU BOWL (*Sung*)

Inverted bell shape with low and heavy foot, the rim lightly molded. Lustrous “hare’s fur” glaze of black and brownish-green, with iron-rust lip of matt surface.

Diameter, 5⅛ inches.

476—SPLASH BOWL (*Sung*)

Ovoidal with slightly upcurled lip and low foot. A glaze of deep *aubergine*, almost black, flows over a mottled bluish-black glaze on the exterior, and on the interior is itself overspread by five long drip-splashes of a warm yellowish-russet glaze.

Diameter, 7⅓ inches.

Third and Last Afternoon

477—CELADON BOWL (*Sung*)

Expanding in slightly ovoidal contour from a low foot to a bold everted lip. Exterior lightly modeled in overlapping petal-form, the interior, below a plain band around the lip, carrying a rich conventional peony scroll incised and modeled beneath the glaze. The glaze is brilliant, in grayish sea-green, and on the exterior shows the minute air bubbles as of agitated water in the portions of deeper flow.

Diameter, 7 $\frac{7}{8}$ inches.

478—CELADON BOWL (*Sung*)

Broadly flaring from a low and slightly spreading foot, and with boldly molded lip. In the interior a band of incised decoration in lotus and wave motive highly conventionalized, between incised rings; near the bottom a band of the exposed biscuit, encircling a plain glazed medallion. On both surfaces a brilliant celadon glaze of brownish sea-green hue, boldly crackled, and at one side of the exterior along the rim burnt to black and a warm rust-red, waning to a soft yellowish-green frosting—almost in the effect of a light splash.

Diameter, 9 $\frac{1}{4}$ inches.

479—OVOID JAR (*Sung*)

With large mouth and abbreviated lip, and low spreading foot. Both exterior and interior clothed in a rich and brilliant mirror-black glaze with *peau-d'orange* surface, the glaze being omitted from the lip and halting well above the foot. Has stand.

Diameter, 8 $\frac{1}{2}$ inches.

480—OVOID JAR (*Sung*)

With short contracting neck and expanding lip. Brilliant glaze of light gray, with a delicate crackle in black lines, and a secondary crackle of lesser dimensions in pale *café-au-lait*. (Restoration at lip.)

Height, 10 inches.

Third and Last Afternoon

481—OVOID JAR (*Sung*)

With short neck and large round lip. Lustrous glaze of ebony black. (Lip restored.) Has stand.

Height, 10 inches.

482—BOWL WITH HANDLE (*Han*)

Ovoidal with flat foot, the upper sides slightly compressed, giving the bowl at the rim a quadrilateral effect, with the corners rounded; rim heavily molded. From the center of one side of the lip springs upward and outward a short and round, slightly arched handle. Brilliant glaze of soft and delicate turquoise-blue, minutely *truité*, overspread by a brilliant silvery iridescence and light grayish earthy incrustations. (Side of handle restored.) Has carved teak-wood stand.

Diameter, 6½ inches.

483—INVERTED BELL-SHAPE BOWL (*Han*)

With flat foot and flange lip. Rich and lustrous mottled green glaze, overspread by a silvery iridescence and grayish earth attachments.

Diameter, 7⅛ inches.

484—IRIDESCENT JAR (*Han*)

Cylindrical lower body, tapering in bell-shape above to a narrow sloping shoulder; short wide neck slightly expanding. Molded and channeled rings at shoulder and base of bell and around the neck the only decoration. Fine turquoise-green glaze which has almost wholly given way to a brilliant silver iridescence, and grayish earth incrustations. Teakwood stand.

Height, 7¾ inches.

485—DECORATED VASE (*Sung*)

Ovoid with a small and deep foot, and high tapering neck supporting a cup-shaped lip; two ear-loop handles, their outer surfaces fluted. Soft creamy, brilliant glaze, painted with gracefully curling leaf sprays in black, and with series of three rings in the same color encircling the vase above and below the sprays.

Height, 12½ inches.

Third and Last Afternoon

486—DECORATED TRIPOD JAR (*Sung*)

In the form of the cauldron-shaped incense burners, with a short, slightly contracted and tapering neck and broadly flanged lip, and three short animalistic feet. Exterior clothed in a brilliant and rich cream glaze with a scarcely perceptible crackle, and penciled in emerald-green, pale yellow, black and a rich coppery-red with broad lotus sprays.

Height, 7 inches.

487—SACRIFICIAL JAR WITH ITS OWN ORIGINAL COVER (*Han*)

Inverted pear shape with flat foot, short straight neck with a heavy molding at the root, and large mouth. Deep green monochrome glaze with fine crackle, largely coated with silvery iridescence and brownish earth attachments. Mound-shape cover, with bold relief modelings of scrolling and eccentric upheaval. Teakwood stand.

Height, 10 inches.

488—DECORATED SACRIFICIAL VESSEL WITH ITS OWN ORIGINAL COVER (*Han*)

A cylindrical jar or tub, on three short feet in the form of seated bears, the heads of the bears modeled in relief just above the bottom of the vessel. The outer surface is divided into three bands by light moldings and shallow channels, the upper and lower bands left plain and the central band decorated with running animals primitively modeled in light relief. Among them antelopes or gazelles and a tiger may be made out. The cover is in conical mound shape, heavily modeled in relief and suggesting either a mountain upheaval, or possibly the great heave of tumultuous waves. Glazed in a rich and brilliant grayish-green, exhibiting a delicate silvery and sunset iridescence, the frosting of decay, and grayish and brownish earthy incrustations.

Height, 8½ inches; diameter, 7½ inches.

Third and Last Afternoon

489—CYLINDRICAL TRIPOD JARDINIÈRE (*Han*)

Short bulbous feet, whose details are not distinguishable. Encircled by rings under lip and above base. Rich green glaze beneath a coating of silvery iridescence and grayish and yellowish earth attachments.

Diameter, 7 $\frac{7}{8}$ inches.

490—CYLINDRICAL TRIPOD JARDINIÈRE (*Han*)

Definition of the short bulbous legs or feet obscured by the excrescences of decay; it is possible that they were modeled as seated bears. The only ornamentation, series of channeled rings and moldings below the rim and above the base. Light emerald-green glaze with brilliant silvery iridescence and grayish earth incrustments.

Diameter, 8 $\frac{5}{8}$ inches.

491—POTTERY SACRIFICIAL STOVE (*Han*)

An oblong structure, hollow and without bottom, with a round-arch opening cut out of one end and a broad thumb-piece in relief above the top over it, the two offering together a grip or handle opportunity; in the top two ovoidal mounds with circular apertures or craters circled by molded lips, one leading to a well and the other apparently a vent or chimney—a free opening from the whole interior space. Around these the surface is decorated with various low reliefs, among them a turtle and a fish and a large boss, and the plane of the top is bounded by a compartmental border of detached X's in cavo-rilievo. The whole in a brilliant glaze of rich swamp-green, finely crackled, and exhibiting areas of silvery and sunset iridescence.

Height, 4 $\frac{1}{2}$ inches; length, 10 $\frac{3}{4}$ inches; width, 7 $\frac{1}{4}$ inches.

Third and Last Afternoon

492—DECORATED JAR (Sung)

Globular, with a slight taper to a flat foot; short straight lip about a large mouth. Green glaze, painted in dark green and brown with an extensive floral decoration of highly conventional character.

Height, 8½ inches; diameter, 10½ inches.

493—DOUBLE-GLAZED JAR (Sung)

Large inverted pear shape with bold foot, short wide neck and wide mouth, with molded lip. Four small loop handles on the shoulder, in the form of curled-over, pointed leaves. A variable greenish-brown and yellowish thin glaze, which coats the interior, is on the exterior overflowed and covered by a glaze of rich and lustrous black, of orange-peel surface, the brown coming to view about the handle-margins, and all glaze on the exterior stopping in nearly even flow shortly below the shoulder, the lower body being in a creamy, pale buff biscuit. Has carved teakwood stand.

Height, 10¼ inches.

494—BEAKER-SHAPE VASE (Sung)

The central section spherical, and divided into compartments by four bold vertical ridges broadly toothed. Each compartment occupied by a sunken panel incised with the *lei-wen*, and enclosing a dragon medallion in cavo-rilievo. Upper and lower sections given to leaf bands in relief and incised. Mottled glaze in soft green of malachite note. (Lip slightly chipped.)

Height, 16½ inches.

(Illustrated)

495—BEAKER-SHAPE VASE (Sung)

A companion to the preceding (No. 494), with greater variation in the glaze color, which shows among the greens yellowish tones, and notes of turquoise-blues.

Height, 17 inches.

(Illustrated)



494



495

PAIR SUNG BEAKER-SHAPE VASES

Third and Last Afternoon

496—DECORATED JAR (*Sung*)

Ovo-cylindrical with broad retired foot, short and slightly contracting neck and wide mouth with molded lip. Brilliant creamy glaze of soft gray tone, elaborately penciled in brownish-black. The decoration consists of three large foliated panels within a ground of vermicular scrolls, the panels penciled respectively with two mounted warriors, their steeds at full gallop, a stork and a kylin, all in landscape settings, and five varying borders of conventional design. Has carved teakwood stand.

Height, 12½ inches.

497—DECORATED JAR (*Sung*)

Large inverted pear shape with flat foot, short and slightly contracting neck, and round lip about a wide mouth. Gray wash glaze of dull lustre, with a shoulder decoration in dark brown, consisting of a deep band of conventional scroll of foliar origin between wide and narrow rings. Above this is a border of dots, and both above and below it are wave-line borders broadly penciled. Carved teakwood cover and stand.

Height, 12 inches.

498—POTTERY SACRIFICIAL STOVE (*Han*)

A hollow and bottomless structure, laterally arching from one straight end, in this end being cut a rectangularly arched opening at the center of the bottom—a door to the fire box. In the median line of the upper surface, two circular and ovoidal projections with lipped mouths opening to deep wells, and around them divers low reliefs, and a compartmental lattice border in cavo-rilievo. A similar border is found on the straight end of the structure, and the motive is there continued in a pylon about the rectangular arched opening. Brilliant grayish olive-green crackled glaze, nearly the whole surface coated with a silvery iridescence, frostings of decay, and light grayish earthy incrustations.

Height, 6¼ inches; length, 12 inches; width, 11½ inches.

Third and Last Afternoon

499—TALL VASE (*Han*)

Broad and somewhat squat ovoidal body on a very deep cylindrical foot, the slightly compressed shoulder supporting a full, tapering neck which upholds a flanged and expanding cup-shaped lip. Moldings between channeled rings encircle base of lip and underbody, and the mid-body, and at the root of the neck are crudely incised borders. On the shoulder, two monster-head and ring handles modeled in bold relief. Soft grayish olive-green glaze with silvery iridescence and dense earthy incrustations.

Height, 17 inches.

500—DECORATED VASE (*Han*)

Large inverted pear shape body with deep straight foot, the bulbous shoulder rounding into a short and broad expanding neck. A grooved ring defines the lip, another circles the middle of the neck, and at the shoulder double moldings appear above and below a shoulder-band of relief decoration, which includes running horses and horsemen, dogs, dragons and tigers, frogs, birds and boars, and is interrupted by two animalistic handles in low relief. Brilliant glaze of rich deep green, with silvery iridescence and grayish earth attachments. Carved teakwood stand.

Height, 14½ inches.

501—POTTERY TRIPOD INCENSE BURNER (*T'ang*)

Ovoid jar form with short neck, large mouth and everted lip, and three short, spreading, animalistic feet. Soft creamy-white glaze, heavily splashed with emerald-green and orange-yellow. Carved teakwood cover with jade handle and carved teakwood stand.

Diameter, 8½ inches.

Third and Last Afternoon

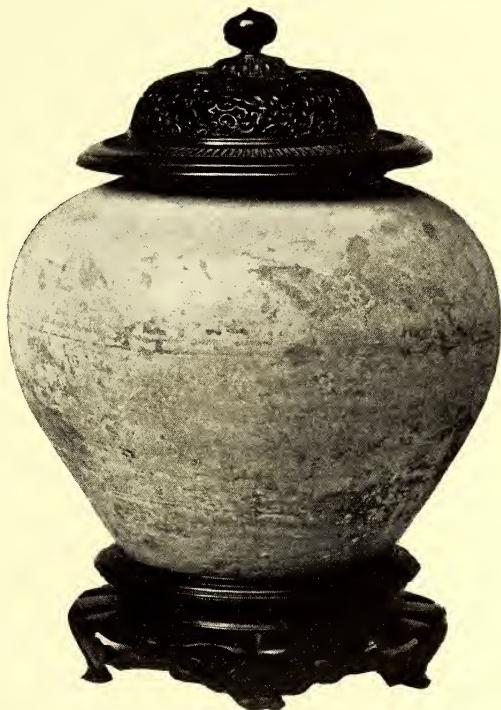


502—TALL VASE (*Han*)

Ovoidal body on a very deep cylindrical foot, the shoulder steeply sloping and recurving in a short and broad neck which terminates in a flanged and expanding lip. At the shoulder two animal-head and ring handles modeled in low relief; neck and mid-body circled by channeled and molded rings. Rich and brilliant turquoise-green crackled glaze, almost wholly overspread by a brilliant silvery and sunset iridescence and grayish earthy incrustments. Under the foot three heavy spurs. Teakwood stand.

Height, 15 inches.

Third and Last Afternoon



503—LARGE OVOID JAR (*Han*)

With wide mouth and large round lip. Fine light green glaze, *truité*, shimmering in a brilliant and soft silvery iridescence, and lightly incrusted with grayish and brownish earth deposits. Carved and pierced teakwood cover.

Height, 12½ inches; diameter, 14¾ inches.

504—TALL POTTERY VASE (*T'ang*)

Inverted pear shape with tall incurvate neck and deep, flanged lip, and two long loop handles finishing with dragon-heads overreaching the rim and facing each other. Luminous glaze of soft creamy tone with slight greenish trend, and a minute and intricate crackle.

Height, 19 inches.

Third and Last Afternoon

505—POTTERY STATUETTE (*T'ang*)

A graceful little figurine, a plump-cheeked slender lady standing, in long and lightly flowing robes, with high headdress, and arms folded across her waist, hands concealed by the long streamers of a shoulder-cape or shawl which descend in front of her nearly to her feet. Gown a rich and dark mottled yellow, shawl emerald-green; face and breast reserved in the biscuit.

Height, 9½ inches.

506—PAIR POTTERY STATUETTES (*T'ang*)

Figures of the Buddha in attitude of meditation, seated cross-legged on a thalamus, left hand palm-upward on top of the crossed feet, and right hand resting on right knee; knobbed headdress, and robe dropped from right shoulder and breast. Flesh in cream and soft yellow, robe in emerald-green. Slight silvery iridescence, and earthy attachments.

Height, 7 inches.

507—PAIR POTTERY STAUARY GROUPS (*T'ang*)

Equestrian groups, a smiling young woman accompanied by a sturdy old person, each on a vigorous horse of large proportions, posed on a small plinth. Terra-cotta color, grayish-white and earthen-brown, except where red, black, brown and green glazing appears in soft and worn vestigial remains.

Heights, 11¼ and 11¾ inches.

508—POTTERY STATUETTE (*T'ang*)

A tall figure, with long body and short legs, lightly seated upon a fluted base broadly of hour-glass form, with left hand resting on thigh and right hand folded across the abdomen. Glazed in burnt orange, light yellow and deep emerald, the quizzical, smiling face reserved and painted in other coloring vestiges of which remain; high headdress deeply incised and done in black.

Height, 14½ inches.

Third and Last Afternoon

509—PAIR POTTERY STATUETTES (*T'ang*)

Standng twin figures of men heavily bundled in ancient warriors' costume, with hat and protective headdress, each with right elbow bent at right angles and hand held at breast, and left hand clenched at hip. Luminous creamy glaze of greenish trend, with minute crackle, together with an emerald glaze of similar structure, and decorations in black and vermillion, the glaze showing large areas of a silvery iridescence.

Height, 14½ inches.

510—POTTERY STATUETTE (*T'ang*)

Standing figure in priestly robes, with intent expression and knitted brows, hands folded in front of him and wearing a tall cap. Robes in rich burnt orange and light yellow, deep emerald and cream, the cream showing a silvery iridescence; features reserved in white.

Height, 17¾ inches.

511—POTTERY STATUETTE (*T'ang*)

Standing figure of a horse on an oblong plinth, his saddle, saddle blanket and belled and tasseled trappings modeled in bold relief, mane divided by a crease, and short tail swung to the right. Mottled vestiges of emerald and orange glaze, over the grayish terra-cotta ground, which carries accumulations of earthy attachments.

Height, 13 inches.

512—POTTERY ANIMAL STATUETTE (*T'ang*)

Standing figure of a saddled horse, on a thin and small plinth; a headstall is modeled in relief, as is a blanket thrown over the saddle, in bolder relief. Light buff colored biscuit, retaining traces of black and red surface decoration.

Height, 11½ inches.

Third and Last Afternoon

513—POTTERY ANIMAL STATUETTE (*T'ang*)

Standing figure of a camel, on a small plinth, his head held haughtily high; a fringed blanket modeled in low relief fitted over his two upstanding humps. Grayish-cream glaze minutely crackled, splashed with orange, brown, and emerald-green.

Height, 14½ inches.

514—POTTERY STATUARY GROUP (*T'ang*)

A plump and powerful horse standing on a small plinth, with neck arched and mouth open and short curly tail raised, the horse in pale terra-cotta with vestiges of white, black and reddish-brown glazes, and mounted by a rider in red with black boots, seated astride in a saddle underlain by a saddle-cloth modeled in relief. With both arms akimbo the rider looks down intently toward the left, the horse's head being turned in the same direction.

Height, 14 inches.

515—POTTERY ANIMAL STATUETTE (*T'ang*)

A camel, his feet squarely planted at the corners of a plinth, head up, and laden with bags protected by the dreadful head of the dragon, which is modeled in relief at either side. Vestiges of painting in black, red, buff and blue.

Height, 13½ inches.

516—PAIR POTTERY ANIMAL STATUETTES (*T'ang*)

Figures of large horses, posed with back legs ready for a spring, on a rectilinear plinth, the manes elaborately dressed in relief, saddles and saddle-cloths modeled in relief, and extended tails tied with bows. Pale grayish terra-cotta with vestiges of brown and red surface decoration, and grayish earthy deposits.

Height, 15 inches.

Third and Last Afternoon

517—PAIR POTTERY ANIMAL STATUETTES (*T'ang*)

Camels standing, without base, their four feet firmly planted on the ground and heads held erect. Rich splash glaze of deep emerald-green, burnt orange and a brownish-cream, with fish-roe crackle.

Height, 17 inches.

518—PAIR POTTERY ANIMAL STATUETTES (*T'ang*)

Camels, standing on oblong plinths with chamfered corners, their heads raised and thrown haughtily back, and mouths open. Brilliant glaze in a creamy-buff, yellow and burnt orange, minutely crackled.

Height, 21 inches.

519—POTTERY STATUETTE (*T'ang*)

Standing figure in priestly robes, on a formal base, his hands clasped across his chest. He has bulbous features and holds his head rigidly erect. He wears a cap on which a bird with spread wings and headed downward is modeled in relief. Robes glazed in rich orange-yellow, emerald-green and cream color, the glaze exhibiting patches of iridescence and having disappeared from places, and in other places wearing light grayish earth attachments.

Height, 27½ inches.

520—PAIR POTTERY STATUETTES (*T'ang*)

Standing figures of dignified officials in long robes, both with hands folded across their breasts and one clasping in his folded hands an upright sceptre; on formal bases. Glazed in brilliant color, rich orange, and emerald-green, and cream, the glaze showing touches of the iridescence of decay and having in parts disintegrated. The heads and caps show traces of painting and are lightly coated with earth attachments.

Heights, 29½ and 30½ inches.

Third and Last Afternoon

521—POTTERY STATUETTE (*T'ang*)

Standing figure of a man of large and prominent features, with a full beard widely spread and coming to a point, and both hands held out in front of him with fists clenched and elbows bent, the right a little the higher. His robe is glazed in a brilliant mottled orange-yellow, with emerald lining, and his boots are in emerald. He stands on a shallow crescent base.

Height, 32½ inches.

522—POTTERY STATUE (*T'ang*)

Standing warrior figure of fierce expression, with mouth open as though yelling with intensity and menace, on a rounded and spirally fluted base. Left hand on hip, his right is extended in front of him with elbow bent. He is belted with a twisted rope girdle, and dragon-heads from the corselet grip the armor of his upper arms. His features, now white, retain a flush of former painting, and his armor and apparel are coated with a drip glaze of emerald and orange over a grayish cream, the glaze exhibiting areas of silvery iridescence.

Height, 41¼ inches.

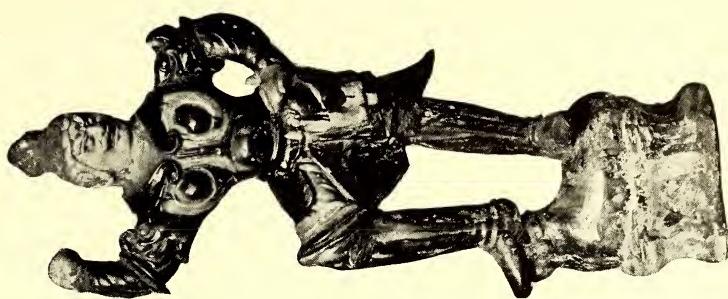
(Illustrated)

523—PAIR POTTERY STATUES (*T'ang*)

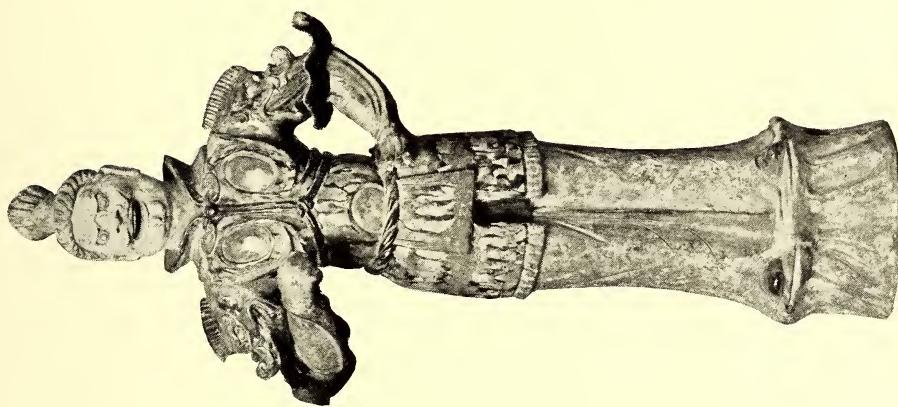
Figures of warriors in highly elaborated armor, each standing on a recumbent ox posed on a formal rock base. Their postures are almost identical, with sides reversed, one standing with left foot on the animal's rump and right foot on its head, and left arm at waist and right extended as though the hand held a flag, symbol or weapon, and his companion with the position of the members reversed. Probably figures of guardians. Armor worked in elaborate relief with scrolls, strappings, blossoms, and dragon-head armlets. Brilliant emerald-green, light yellow, cream-white and burnt orange glaze. Heads and caps reserved; faces modeled with an intended terrifying expression.

Height, 52½ inches.

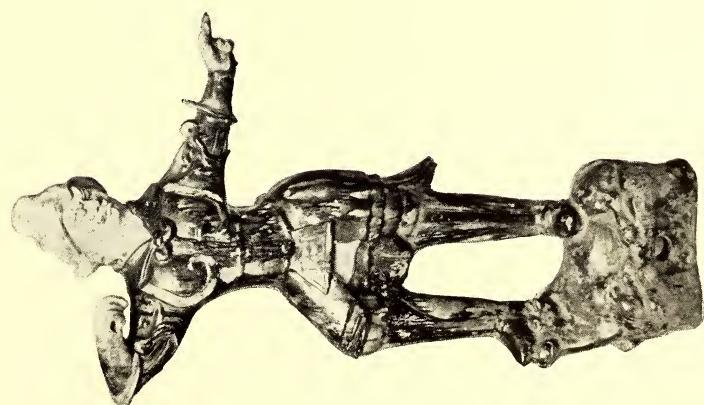
(Illustrated)



523



522



523

Third and Last Afternoon

524—POTTERY STATUETTE (*T'ang*)

A cloven-hoofed monster seated on its haunches on a rock base, with wings springing from its shoulders, a face of exaggerated mask-like human features, wide-spreading elephantine ears, and a carrot-like root springing upward from the top of its head. Coated with a splash glaze of emerald-green, light yellow and orange.

Height, 35½ inches.

525—POTTERY STATUETTE (*T'ang*)

A monster with cloven hoofs, long curling horns, and tusks as well as teeth seen in its opened mouth, seated on its haunches on a rock base. Rising out of the back of its head is a spear-head, wings spring from its shoulders, and a halo of spear points radiate at the sides of the head. Covered with a splash glaze of dark orange and light yellow and deep emerald-green.

Height, 36½ inches.

526—PAIR POTTERY STATUETTES (*T'ang*)

Warrior figures of gods or guardians, each standing on a recumbent bull posed on a formal base, with left foot on the animal's rump and right foot on its head. One has his left hand on hip and the right raised in menacing attitude, and the other's arms are in the position of drawing a bow. Armor and apparel modeled in relief and coated with a crackled splash glaze of deep emerald, dark orange, light yellow and cream color. Face of one white, of the other retaining a flush from early painting.

Height, 32½ inches.

Third and Last Afternoon

CHINESE MARBLES

527—MARBLE SCULPTURE (*Wei*)

Two figures of the Buddhist pantheon seated cross-legged on a common lotus throne, left foot exposed sole upward on the right knee, each holding a *vajra* in his right hand against his breast and resting the left hand palm outward on the left thigh; each in flowing robes and prominent headdress. The throne is carved on an oblong base, from which rises at the back a solid arch, at the top of which a dragon sculptured in bold relief and grasping the flaming jewel looks down, over and between the heads of the gods. Brown and black patina, with metallic areas in bronze effect from early surface coating. Front and sides of the base occupied by a long incised inscription.

Height, 14 inches.

528—MARBLE POLYCHROME STATUETTE (*T'ang*)

Figure of the Buddha, hands clasped before his breast and head bowed, in attitude of devotion, seated on a conventional thalamus. Carved in gray marble and painted in vermilion, green, white and deep cerulean, and the face gilded.

Height, 14½ inches.

529—PAIR STONE TABLETS (*Sung*)

Oblong, with delicately executed bas-relief ornamentation in six tiers, within a primitive bordering. The lower tier pictures various animals among rocks. The other five tiers are all alike, and have the appearance of having been impressed from a single block in a softened surface; each presents three figures, two seated and one standing, a flying stork, a vase and other details. Soft gray stone with a gray-black patina and grayish earth attachments.

Height, 18¼ inches; width, 13½ inches.

Third and Last Afternoon



530—BLACK MARBLE STATUETTE (*Wei*)

Standing figure of Kuan-yin, carved in the round on a shallow base, heavy streamers swinging free of her body, and her right hand grasping a loop of her drapery, the right arm being in full extension down her side. Her left hand is raised to her shoulder. She wears an elaborate headdress and her apparel and jewels are carved in relief. She looks downward with a calm smile. Lustrous black patina and yellowish earth deposits. On carved teakwood pedestal.

Height, 30½ inches; with pedestal, 49¼ inches.



531—BLACK MARBLE STATUETTE (*Wei*)

Standing figure of a Buddhistic deity, on a circular base, the right arm in full extension down the side and the hand holding a vase, and the left hand raised to the shoulder and holding there a large lotus flower. High headdress and crown; draperies carved free of the body. Lustrous black patina and evidences of early painting. On carved teak-wood pedestal.

Height, 32 1/4 inches; with pedestal, 44 1/2 inches.

Third and Last Afternoon

532—WHITE MARBLE GROUP (*Ming*)

Standing figure of a kylin, carved in the round on an oblong plinth, and beside it an attendant grasping a leash from the monster's mouth and desperately holding back. Gray and soft creamy patina, and light earthy attachments.

Height, 14½ inches; length, 26 inches.

533—BLACK MARBLE SCULPTURE (*Wei*)

Buddhistic head, with conventional headdress, the face of fine and ingratiating expression; broken short off under the chin from a life size statue. Soft black patina, stainings of ferrous corrosion, and yellow-sandy earth deposits. On teakwood bust stand.

Height, 13 inches; with stand, 18 inches.

534—BLACK MARBLE HEAD (*Sung*)

Heroic head of Buddha, with jewel in forehead, and wearing a high and elaborate crown, broken short off at the neck from a temple statue. The crown is incised and carved in relief with seven haloed gods seated on lotus blossoms within a ground of foliar scrolls. Mottled purplish-gray and black patina, on the features, the crown retaining vestiges of vermilion and green painting. On carved teakwood bust stand.

Height, 16½ inches; with stand, 24 inches.

535—BLACK MARBLE HEAD (*Sung*)

Heroic head of Buddha, broken at the neck from a statue, with headdress and a very high crown. The crown is incised with scrolling foliations and carved in relief with four seated gods with double haloes, and shows traces of polychrome painting. The calm features have a soft gray-black and mottled patina, and there are many notes in the various attachments. On carved teakwood bust stand.

Height, 18¾ inches; with stand, 25 inches.

Third and Last Afternoon

536—BLACK MARBLE STATUE (*Sung*)

Standing figure of Kuan-yin, holding a lotus blossom before her breast with her right hand, and in her left hand low at her side holding a vase. She stands on a base carved in conventional lotus motive above an octagonal foot. The whole pose is accomplished at once with grace and rigidity, and the expression of the face is remarkably fine. Necklace and flowing apparel in relief. Rich and soft black patina, and grayish earth incrustments.

Height, 51½ inches.

537—WHITE MARBLE GROUP (*Ming*)

Figure of Kuan-yin seated high on a lotus throne on the back of a kylin, which stands on an oblong plinth. She sits sidewise, with left knee raised and arm resting on it, and right foot resting on a lotus step well down the kylin's side. The animal has tail erect and head facing the spectator. Soft gray-white patina and light earthy deposits.

Height, 40¼ inches

CHINESE ALBUMS, MAKEMONOS, KAKEMONOS AND SCREENS

538—ALBUM OF PAINTINGS (*Ming*)

Series of nineteen Buddhistic figure paintings, in landscape, sea and aerial settings, in brilliant colors on palm leaves. Each is faced by a page-long inscription. Bound in teak boards.

Height, 12½ inches; width, 7¼ inches.

539—ALBUM OF PAINTINGS (*Ming*)

Seven paintings, landscapes and water views and including incidental figures, in brilliant colors on silk, by Kiu Yin. Each signed. Silk brocade covers.

Height, 11¼ inches; width, 3¾ inches.

Third and Last Afternoon

540—ALBUM OF PAINTINGS (*Ming*)

Five landscape paintings in soft colors on silk, by Kin-Yin. The scenes include palaces, mountains and the sea, and figures, among them mounted bowmen in action, and persons of state. Silk brocade covers.

Height, 12½ inches; length, 18 inches.

541—CHINESE PAINTING ON SILK (*Sung*)

Makemono; in ink, by Cho-Sen-Li. A painting of twenty figures, in detached groups or units, representing Lohan mounted on various animals or drawn by them, and attendants. The kylin, dragon-horse and other monsters appear, likewise the elephant and the lion; one figure is borne through the ether on the back of a dragon penetrating the clouds. Signed at the upper left.

Height, 10¼ inches; length, 10 feet 10 inches.

542—CHINESE PAINTING ON SILK (*Ming*)

Makemono; in colors, by Kin-Yin. Weeping willow trees in a rolling plain at the foot of a mountain at the right frame the entrance to a pleasing landscape that declines toward the left to a lake or a narrow arm of the sea. A two-wheeled and canopied pleasure cart drawn by a partly nude aged man passes before the eye, going toward the water, a pet dog following, tied to its end-board. A young lady and two boys occupy the cart, which is also decked with vases of flowers, and the old man is driven by another young woman seated in front, who holds reins to his wrists and ankles, and raises a whip. Signed at the lower right; inscriptions at upper right and left.

Height, 10¼ inches; length, 55¼ inches.

Third and Last Afternoon

543—CHINESE PAINTING ON SILK (Ming)

Makemono, in softly brilliant colors, in four parts or sections with seal at lower left corner, and long inscriptions following at the left. The four sections, each a complete composition in itself, picture scenes of happiness in the seasons of outdoor life. First, amid spring blossoms, dignitaries are enjoying refreshments at a well-laid board, young women around them serving wine. In the next a man of importance is comfortably seated beneath trees near the edge of a lotus pond, and laborers are about to fell a bamboo tree. In the next two sections, are seen garden parties with many figures, variously enjoying themselves or contributing to the pleasure of others.

Height, 11½ inches; length, 17 feet 6½ inches.

544—CHINESE PAINTING ON SILK (Yuan)

Makemono; in colors, by Oh-Shin-Ko. A mountain landscape with rugged cliffs, and pines, and in the valleys other trees, and threaded by watercourses. In a pleasant retreat in the midst of it, with neighboring pavilions and farm buildings, men, women, and children are enjoying themselves in and out of doors.

Height, 12¼ inches; length, 13 feet 5 inches.

545—KOREAN PAINTING ON SILK

Fourteenth century

Makemono; in colors. A mountainous landscape is depicted in the early summer, in fresh green and when trees are in blossom. At intervals, along the top of the painting, over the landscape, are eighteen short inscriptions, as though possibly identifying or explaining the natural features or the story. Swift streams course through the land, deer wander along the slopes, stockades and farm buildings, pavilions and a summer palace appear, and men are seen in boats. Inscription at the left.

Height, 12¾ inches; length, 15 feet 10 inches.

Third and Last Afternoon

546—CHINESE PAINTING ON SILK (*Ming*)

Makemono; in colors, by Kin-Yin. In ten sections, each with a brief inscription at the top and each accompanied by a long calligraphic inscription of many columns; and at the end four long commentaries boldly written. In brilliant emerald, blue, vermillion, yellow and brown, the artist depicts palaces, mountains and the sea, a state procession of many figures, and aquatic celebrations with dragon and phœnix boats. Signature at left of the last section.

Height, 13 inches; length, 22 feet 11 inches.

547—CHINESE PAINTING ON SILK (*Ming*)

Makemono; in colors, by Kin-Yin. In the watercourses of a mountainous landscape men are fishing with the net and from boats, others are engaged along the shore line, some are seen mounted on water buffalo, and other figures appear in and about open buildings.

Height, 13 $\frac{5}{8}$ inches; length, 8 feet 7 $\frac{1}{2}$ inches.

548—CHINESE PAINTING ON SILK (*Sung*)

Makemono; in ink, by Li-Lu-Min. A painting of sages and immortals and attendants, among pine and bamboo trees and in gardens, thirty-nine figures in all appearing. Signed at the upper left. Seals at lower right and left.

Height, 14 $\frac{1}{4}$ inches; length, 16 feet 9 inches.

549—CHINESE PAINTING ON SILK (*Sung*)

Makemono; in rich colors, by Chang Szu-jzu. An extraordinary production, exploiting many hundreds of figures, finely penciled and their apparel brilliantly colored, in diversified and far-reaching landscapes, with palaces and pavilions, and boats on the sea, and with many animals. Farmers are seen at work, bearers are busy, boating parties are about, games, sports and the play are in evidence, tourneys and water festivals, and palace gardens with admired and admiring beauties gracing their spacious reaches and interested in the gala events. Signed at the lower left.

Height, 16 $\frac{1}{4}$ inches; length, 20 feet 8 inches.

Third and Last Afternoon

550—CHINESE PAINTING ON SILK (Sung)

Makemono; in ink, by Li-Lu-Min. In eight sections. In one a male figure holding a sceptre is mounted on a lion and attended, in the next an empress attended by her ladies makes obeisance and an offering to Shou-lao; following, a warrior bows profoundly before a similar aged figure. In the fourth the monkeys who gather the fruit from the peach tree of the genii are tendering it to still another representation of the god of longevity, and in the fifth a man tosses blossoms in the air from an inexhaustible jar, before a large seated figure who looks at the performance admiringly and reverently, while a boy picks the blossoms up. Dragon-men are awed by a fearsome figure in the sixth panel, figures in the seventh have fire and a scroll and one is sewing, and in the eighth picture a Lohan erects a palace on clouds formed of vapor issuing from his finger.

Height, 16 $\frac{3}{4}$ inches; panel width, 12 $\frac{1}{4}$ inches.

551—CHINESE PAINTING ON SILK (Ming)

Kakemono; in colors, by Hen-Kei-Sho. A pine tree grows on the left, of its branches only the lower ones appearing within the picture, and from behind a rock beyond it a blossoming peach tree thrusts out scraggly limbs. At the foot of the pine two cranes are standing, one with head lowered, regarding the ground, the other with head held high and uttering a cry.

Height, 63 inches; width, 29 $\frac{3}{4}$ inches.

552—CHINESE PAINTING ON SILK (Yuan)

Kakemono; in ink and tint, by Shu-Ho. Under slender trees whose graceful branches bend over the water, a fisherman has pushed his sampan alongside the bank and is plying his daily task, near the foreground, while in the distance mists hang over the water and over far-flung mountains. Inscription at upper right.

Height, 60 inches; width, 33 $\frac{1}{2}$ inches.

Third and Last Afternoon

553—CHINESE PAINTING ON SILK

Eighteenth century

Kakemono; in colors and gold. Takuma School. In a grotto at whose edge the waves of the sea are lapping, the goddess Kuan-yin is seated facing the spectator and turned three-quarters to the left, with right leg crossed over the left knee and left foot resting on a lotus. At her feet squats a worshipful attendant, and on a ledge at her right is a vase with a spray. She appears in brilliant apparel and jewels.

Height, 61½ inches; width, 33 inches.

554—CHINESE PAINTING ON SILK (*Sung*)

Kakemono; in ink and color, by Ganki. Half-length portrait of Daruma, nearly in full-face, turned slightly to the left. He is shown with powerfully modeled features and penetrating eyes, and hairy breast, and wears a robe of dull vermilion whose folds enwrap his head and conceal his folded arms.

Height, 44¾ inches; width, 31⅞ inches.

555—CHINESE PAINTING ON SILK (*Yuan—Ming*)

Kakemono; in ink with color, by Rin-Rio. Painting of a proud eagle, perched on a gnarled limb of a tall pine, which bridges the picture over an aerial abyss. Signed at the upper left.

Height, 59½ inches; width, 30¼ inches.

556—CHINESE PAINTING ON SILK (*T'ang*)

Kakemono; in colors, by Li Chow. The T'ang Palace, a spacious range of territory and palatial buildings, in a mountainous landscape whose valleys are watered, and where garden trees grow luxuriantly. Figures are to be seen at various points, some in a boat.

Height, 91½ inches; width, 45½ inches.

(Illustrated)



No. 556—CHINESE PAINTING ON SILK

Third and Last Afternoon

557—CHINESE PAINTING ON SILK

Eighteenth century

Kakemono; in colors, by Ching Nang Ping. On a scraggly branch of a pine tree a monkey at full extension is investigating an insects' nest, while a spotted stag looks up from below and his doe lies on the sward beside a rock, with flowers blooming in pleasing colors about her.

Height, 93 inches; width, 45 inches.

558—CHINESE PAINTING ON SILK (*Ming*)

Kakemono; in ink, by Tai Bun Chin. A stream or an arm of a lake puts in in the foreground, and near some willows on a low bank, whose drooping slender stems sway in a gentle breeze, a boat in which a man is seated is being poled by an attendant. A little way off two laborers are busy at irrigating the fields, doggedly working a treadmill waterwheel. In the distance are buildings and cliffs. Signed at the upper right.

Height, 61 inches; width, 35 inches.

559—CHINESE PAINTING ON SILK (*Sung*)

Kakemono; in brilliant color, by the Emperor Kiso Kotei. A white and brown eagle, with feathers ruffled about its head, stands facing the left, perched on what resembles the spur of a crag projecting from waters, but seems to be designed as the blasted trunk of a pine lifted above clouds, and in whose dissolving bark shrubbery has taken root. Signature, seals and calligraphic inscriptions.

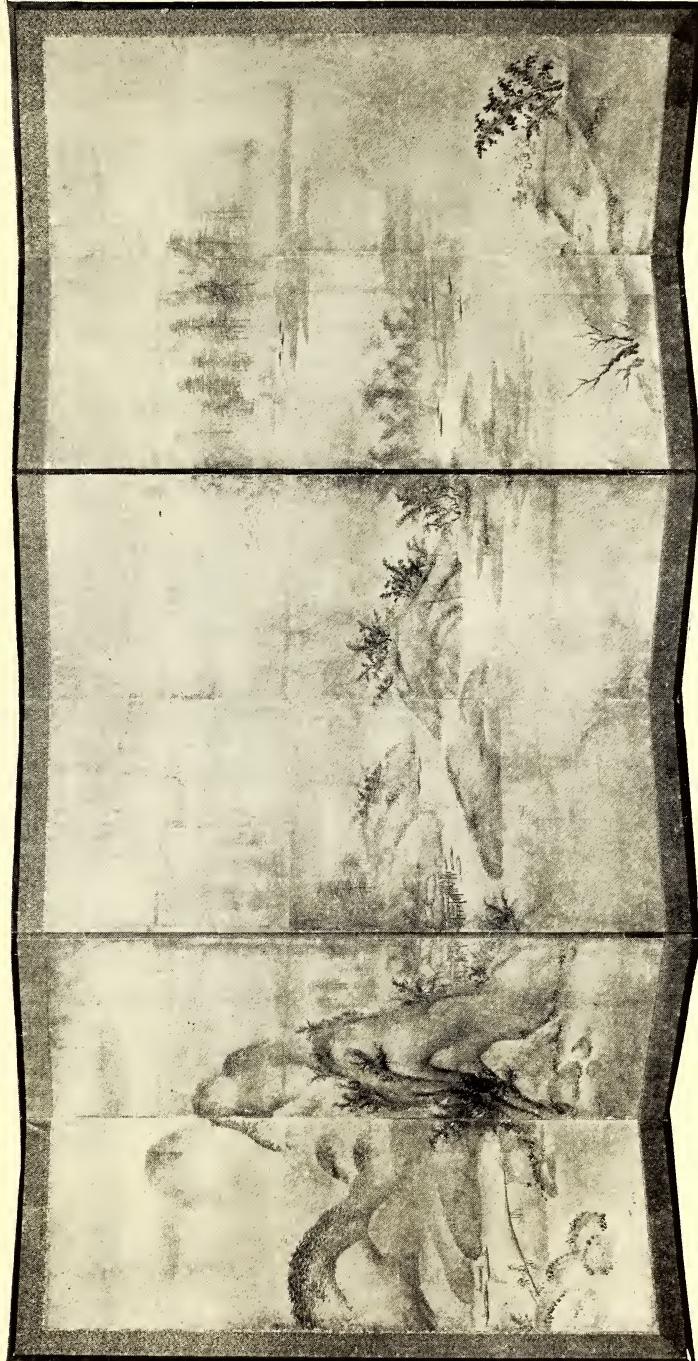
Height, 53 inches; width, 20 inches.

560—JAPANESE SIX-FOLD SCREEN

By Soami (about 1480). In black and white, with vestiges of gold, on paper. A mountain landscape, with open buildings and various figures, and other figures in boats.

Height, 66½ inches; panel width, 23¾ inches.

(Illustrated)



No. 560—JAPANESE SIX-FOLD SCREEN

Third and Last Afternoon

561—JAPANESE SIX-FOLD SCREEN

Attributed to Motonobu (sixteenth century). In black and white, on paper. Standing on a broad table-rock or promontory on the right, amid growths of the pine, bamboo and the blossoming wild prunus tree, a group of sages and attendants behold the vision of an immortal borne far away toward the left over waves on the back of a carp. Back of screen spangled with gold and silver squares, the silver oxidized to gray and a rich black.

Height, 67 inches; panel width, 24 inches.

(Illustrated)

562—JAPANESE SIX-FOLD SCREEN

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By Hokusai (about 1820). In a rolling mountain landscape by the seaside, with pine trees and mists, an emperor or other potentate is standing, with official attendants seated on the ground behind him, and a kneeling peasant presents a petition. In black and white, with a little color, on paper. Signed at the lower left.

Height, 54 inches; panel width, 17 inches.

563—PAIR JAPANESE SIX-FOLD SCREENS

By Kano Morikage (seventeenth century). In black and white and colors, on paper, with the use of gold in the manner known to the Japanese as *kindei*, for softening, misty effects of atmosphere. The two screens picture the rice industry, with many figures. In one men and women are seen planting the rice, watering and cultivating the fields, and transplanting it. In the other they are bringing it in, thrashing it with flails, grinding off the hard husks in primitive fashion in the shelter of thatch-roofed farm buildings, and by mule power outside them, and putting it into baskets. The screens are signed respectively at lower left and lower right.

Height, 67½ inches; panel width, 23 inches.



No. 561—JAPANESE SIX-FOLD SCREEN

Third and Last Afternoon

564—JAPANESE SIX-FOLD SCREEN

By Mitsunobu (about 1490). Snow-laden green trees, among low-lying mists of gold. On the back, sundry inscriptions in ideograph and script.

Height, 46½ inches; panel width, 17¾ inches.

565—SET OF FOUR DECORATED LACQUER WALL PANELS (*Ming*)

Quadrangular, their varied decoration consisting of branches of peach, pomegranate and other fruit trees in bearing, and various flowers, together with birds and butterflies, in soapstone, mother-of-pearl, jade and other stones. Teakwood frames.

Each, 30 inches square.

CHINESE CUSHIONS AND RUGS

566—PAIR ANTIQUE CHINESE CUSHIONS (*Ch'ien-lung*)

Slightly flattened globular form. Sides in six sections, each carrying a conventional lotus decoration in dark and light blue, and white, in a brownish-pink ground. At top and bottom a border of *ju-i* designs, in solid deep sapphire-blue with turquoise-blue and white outlines, and enclosing a Shou medallion in the brownish-pink with a ground of soft, dark and rich brown.

Height, 12 inches; diameter, 18 inches.

567—ANTIQUE CHINESE SQUARE MAT (*K'ang-hsi*)

Lying within bands of guard-stripes in neutral, tawny tones, is a bold key-fret border in deep blue, enclosing a field given wholly to a lattice in floral motive with diamond-shaped crossings, the general design a blend of soft yellows, orange and brown, and soft white, with accents of rich sapphire-blue; soft golden sheen.

Length, 2 feet 11 inches; width, 2 feet 10 inches.

Third and Last Afternoon

568—ANTIQUE CHINESE MAT (*Ch'ien-lung*)

Chair-back form. Decorated with three imperial dragons in dark and light blue, white, orange and deep apricot on a light golden-yellow ground. Conventional border.

Length, 2 feet 11 inches; width, 2 feet 8 inches.

569—ANTIQUE CHINESE MAT (*Ch'ien-lung*)

Rose-apricot field, with a medallion, corners, and two large intervening ornaments, all in the peony motive, and executed in greenish old-gold, white, and light and dark blue. Border in so-called “Walls of Troy” design.

Length, 3 feet 8 inches; width, 1 foot 11 inches.

570—ANTIQUE CHINESE MAT (*Ch'ien-lung*)

Blue and white, with additional color. The white of the field has toned to a soft “French gray,” and the field is decorated with a large angular-fret medallion, numerous small medallions, single and in groups, and with highly conventional butterfly corners, in light and dark blue, apricot and pale yellow.

Length, 3 feet 11 inches; width, 2 feet.

571—ANTIQUE CHINESE MAT

Ground color deep sapphire blue throughout, with a border of groups of medallions, a narrower fret border, and in the field a Shou medallion and two pairs of Fu-lions with the brocaded ball, the decorations being in turquoise blue, white and brown.

Length, 3 feet 11 inches; width, 2 feet 1 inch.

572—PAIR ANTIQUE CHINESE SQUARE MATS

Eighteenth century

Archaic dragon-scroll corners, and a central medallion in the same motive surrounded by large conventional peony sprays, all in sapphire and turquoise blue, and white, on a golden-apricot ground with soft sheen.

Length, 3 feet; width, 2 feet 10 inches.

Third and Last Afternoon

573—ANTIQUE CHINESE RUG (*Ch'ien-lung*)

Blue and white, with additional color. Within a swastika-fret border in blue on white ground, a white field decorated in two shades of blue with storks, spotted deer, and bats, and with trees of tawny note stippled in blue.

Length, 4 feet 6 inches; width, 2 feet 1 inch.

574—ANTIQUE CHINESE RUG (*Ch'ien-lung*)

Apricot field of warm tone and light soft sheen, decorated in fair turquoise-blue and deep sapphire, white and light golden-yellow, with a peony medallion and corners, and intervening peony designs, and butterflies. Peony border interrupted by Shou medallions.

Length, 4 feet 5 inches; width, 2 feet 4 inches.

575—ANTIQUE CHINESE RUG

Eighteenth century

In a tawny-yellow field, a composite medallion in peony and archaic-dragon motive is embraced within the widely branching arms of two large and highly conventional peony sprays, and at the corners the dragon-scroll recurs, involved with the swastika symbol, all in light and dark blue, and white, with apricot added in the peony sprays. Three varied borders, and a blue boundary band.

Length, 6 feet 4 inches; width, 3 feet 2 inches.

576—ANTIQUE CHINESE RUG (*Ch'ien-lung*)

Large rectangular field, occupied by a swastika lattice in a pale greenish old-gold worked in a rich coppery ground, and broken by emblematic bats and conventional cloud scrolls and ornaments in light and dark blue, white, pink and brown, and by five ornamental devices in the form of fishes worked in white and light turquoise and depending from slender wands. Rich floral border of peony scroll, and deep blue boundary band.

Length, 9 feet 7 inches; width, 6 feet 2 inches.

(Illustrated)



No. 576—ANTIQUE CHINESE RUG

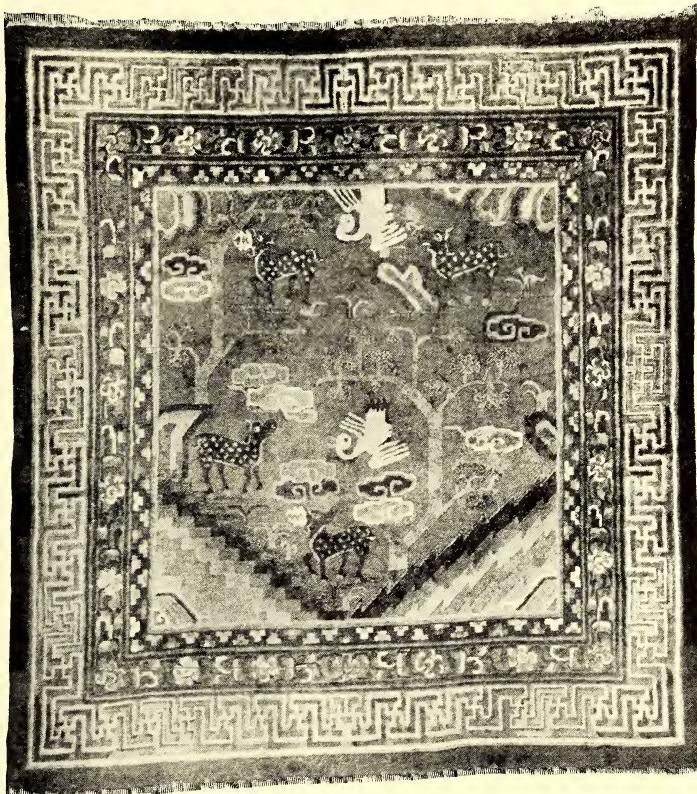
Third and Last Afternoon



577—ANTIQUE CHINESE RUG (*Ch'ien-lung*)

A peach-color rectangular field holds numerous objects of household adornment, and at the center a cloud medallion enclosing another medallion displaying a crane flying above a spotted stag, all in turquoise and sapphire blue, seal brown, white and golden yellow. Three borders, the principal one a large swastika fret, in variations of the coloring, and a deep blue boundary band.

Length, 6 feet 10 inches; width, 5 feet 9 inches.



578—ANTIQUE CHINESE RUG (*Ch'ien-lung*)

In a square field of soft peach-red, with the lower corners broken by conventional devices, two pair of the spotted deer and two flying cranes, together with trees and cloud scrolls, are worked in light and dark blue, white, seal-brown, pink, apricot and old-gold. T-pattern, peony scroll and swastika-fret borders.

Length, 7 feet; width, 6 feet 5 inches.

Third and Last Afternoon

579—ANTIQUE CHINESE RUG

Eighteenth century

Large rectangular field of soft and rich, quiet grayish-green hue, adorned in varied warm colors and sparingly used white accents with lotus, chrysanthemum, peony and plum-tree sprays, and conventional butterflies, and at the center with a large floral medallion enclosing a standing horse tethered to a tree. Borders of Fu-lions and the archaic dragon scroll, the latter involved with a peony scroll.

Length, 11 feet 8 inches; width, 6 feet 5 inches.

(Illustrated)

580—ANTIQUE CHINESE CARPET

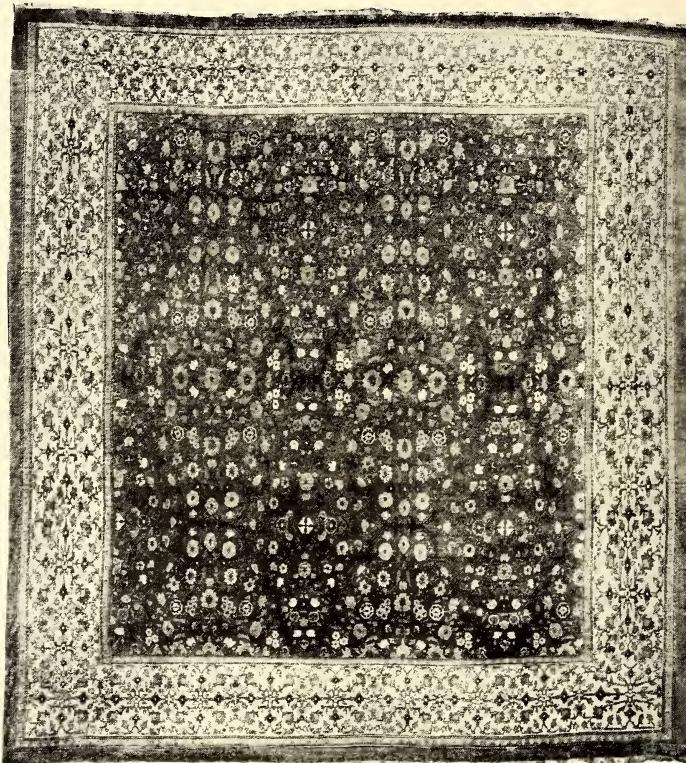
Eighteenth century

The field is given to a floral lattice worked in a cobalt-blue, soft pink, seal-brown and golden-yellow, within a warm or rich apricot ground of pinkish trend, the lattice being interrupted by five medallions, four large ones near the corners, and a very large one at the center. The medallions are all in resplendent peony designs, within cloud-scroll borders, and are executed in broad and rich color. Borders of T-fret and conventional peony scroll.

Length, 15 feet 9 inches; width, 15 feet 8 inches.



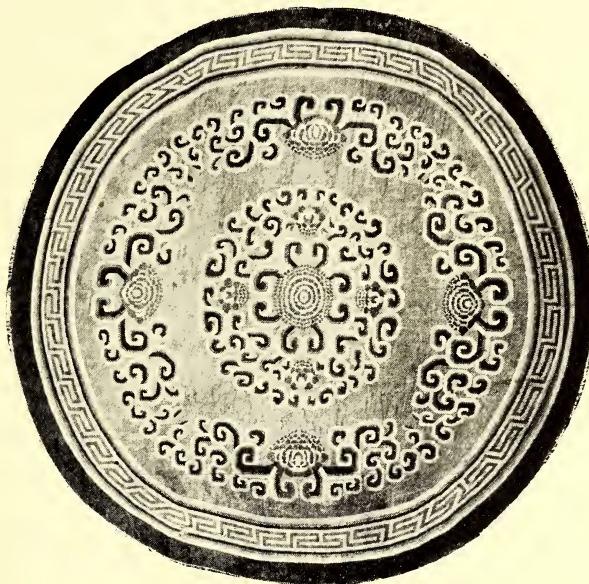
No. 579—ANTIQUE CHINESE RUG



581—ANTIQUE PERSIAN SILK RUG

Rectangular field of rich and glowing ruby tone, adorned with an intricate and closely worked floral display, of diversified motive, in deep emerald and pale emerald green, rose-pink, turquoise-blue, brown, white and black and soft yellow-brown. Border in highly conventional floral motive, in the lighter tones, with the reds predominant among them, on a white ground. Fringed ends and overcast sides.

Length, 8 feet 4 inches; width, 7 feet 8 inches.



582—ANTIQUE CHINESE CARPET (*Ch'ien-lung*)

Circular. Soft, loose pile. The great field is a light golden yellow, and has a decoration in majestic proportions, the decoration being in five units and in conventional peony motive richly developed. It consists of a huge medallion at the center, formed of five blossoms and the stem scrolls, and four mammoth scroll-sprays each centered by a single blossom, grouped about this, all in rich and varied apricot tones, white and three shades of blue. Key-fret border in blue on a white ground, and broad boundary band of soft grayish-brown.

Diameter, one way, 20 feet; one way, 19 feet 6 inches.

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